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THE AUSTIN

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BY RICHARD WHITTAKER • P.26

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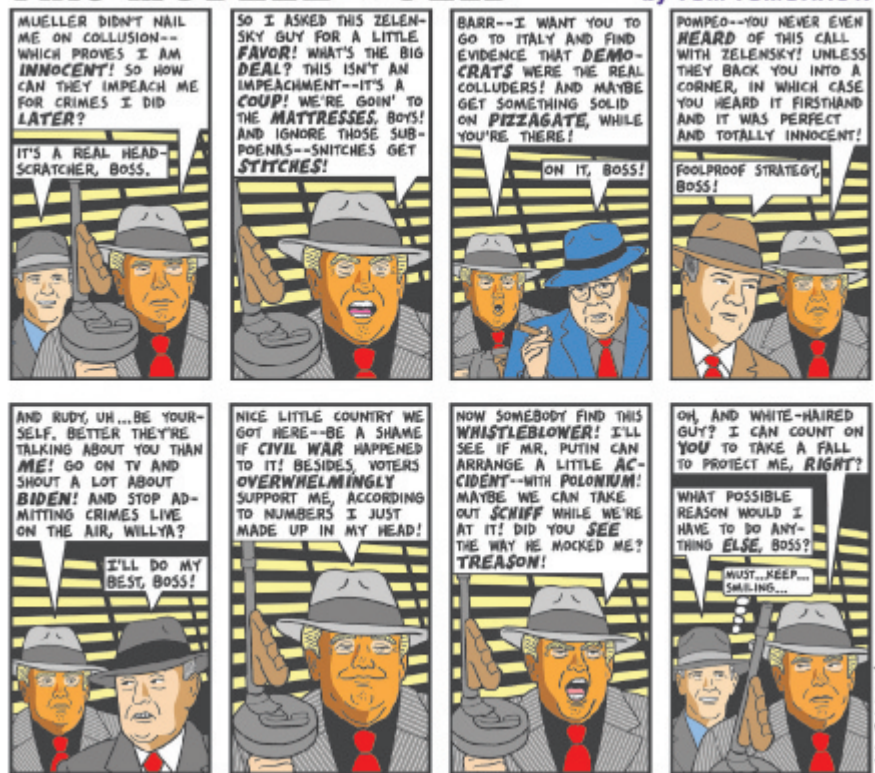
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THIS MODERN WORLD by TOM TOMORROW



PERVERSION OF JUDICIARY

Dear Editor,

I write this as a Jewish lawyer who has had occasion to be counsel for defendant at a criminal trial proceeding.

Imprimis, my empathies are squarely with the victims of the crime spree (the plural is used because Officer Hawkins was not the only victim of violence in the escape plot) and their families ["Death Watch: Court of Criminal Appeals Stays Halprin's Execution," Daily News, Oct. 4].

Randy Halprin has precious little standing to beg lenity, neither in his personal actions during the (not so) Great Escape in the days before Officer Hawkins was brutally killed, nor in the violent crime that put him behind bars in the first place.

That said, perversion of an objective judicial system is an even greater threat to society than Mr. Halprin. The judge's alleged biases give the appearance of a perverted judiciary, which is just as bad as actual inobjectivity.

This is not about Randy Halprin, it is about the integrity of the United States Constitution. Accordingly, I strongly support a new trial for Halprin before an impartial tribunal. If, following retrial, a conviction is secured (which should not be a very difficult task for the prosecutors), then I would have no qualms about sending him to the gurney.

Nor do I have any problems with the accomplice liability statutes. The prospect of accomplice liability, in addition to its deterrence value, can be a very valuable tool for investigators and prosecutors to obtain evidence and information. This would be especially true in countering the phenomenon of terroristic attacks; those persons and organized groups, Jewish or otherwise, who oppose the accomplice liability laws may well have second thoughts in the future.

To those who object to the burden upon the public fisc that a new trial would entail, please note that this pissing away of the Texan tax dollars would not have been necessary if, in the first place, the Texas judiciary would have come up with a judge who had integrity befitting his office.

To those who now complain that a Jewish cop killer is getting too much of a break, please note that on the Officer Down Memorial Page are to be found more murdered Jewish law enforcement officers than Jewish cop killers. Fallen Jewish LEOs have names such as Astell, Bloomfield, Borkin, Cantor, Fox (Barney and Leon), Gadell, Galapo, Katz, Kramer, Marshalik, Mirell, Rakow, Rosenfeld, Schiffries, Seiden, and Weiner.

And to those of you now whining that we Jewish people back our own too much, I say that this is why the arduous and concerted efforts you and your kind have exerted for thousands of years (and continue to exert) to eradicate us have failed miserably. We are still here, and we shall remain here whether you like it or not.

Kenneth H. Ryesky, Esq.

BAND TOGETHER, DO BETTER

Dear Editor,

We cannot continue to ignore the deplorable plight of so many people living in our city's streets. Our city has become a sewer littered in garbage. Austin is a destination for so many people around the globe. On an ACL Festival weekend, is this the image of our city we want people to take home with them? The city must band together to make life better for the homeless. I KNOW we can do better prioritizing our city's resources. We MUST do better to make life more bearable for a fellow human being.

Ana Roland

HECK, WE'D GO TO THAT

Dear Editor,

The lineup for this November's UtopiaFest is excellent.

ACL featuring Guns N' Roses as a main headliner?!? With Axl's voice fading and the ACL lineup diminished, it may be time to reimagine or end this festival.

Will next year's ACL lineup feature Spinal Tap, the Village People, and Peaches and Herb?

Please support live music in all venues!

Long live the spirit of the Armadillo, Liberty Lunch, the Soap Creek, and others.

Gib Jensen

JUDAS LLOYD WEBBER

Dear Editor,

Jesus Christ Superstar tries to put down Jesus ["Jesus Christ Superstar 50 Years On," Daily Arts, Oct. 7]. It strips Him of His divinity and questions what He did. The lyrics, "Who are you, what have you sacrificed?" "Did you mean to die like that, was that a mistake?" and other lyrics portray an unbiblical version of Jesus. A careful reading of the Gospels reveals the Son of God performing many miracles, dying for our sins on the cross, rising from the dead, and ascending into heaven. Andrew Lloyd Webber, like Judas, has betrayed Christ.

Robert Holt

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NEWS



QUOTE of the WEEK

“We apologize. We love China. We love everything they’re about.”

— 2018 NBA MVP James Harden, doing his part to calm tensions in the Asia-Pacific region. (If you don’t know the story by now, Google “Daryl Morey tweet Hong Kong.”) Ted Cruz, Beto O’Rourke, John Cornyn, and Julián Castro all agreed to disagree with Step Daddy on this one.

HEADLINES

LEARNING THE CODE No regular City Council meeting this week, but Council is reviewing the latest draft of the land use code, released last week. For more, see p.18.

PARKING RATES RISE Starting Monday, Oct. 14, the Austin Transportation Department will raise parking rates to **\$2 an hour**, in accordance with the city’s 2019-20 budget. The hike is partly an effort to increase parking turnover.

CONGRATULATIONS IN ORDER UT engineering professor **John B. Goodenough** was awarded the **Nobel Prize in Chemistry** on Wednesday, along with State University of New York professor **M. Stanley Whittingham**, and **Akira Yoshino** of Asahi Kasei Corporation and Meijo University for helping develop lithium-ion portable, rechargeable batteries. At 97, Goodenough is the oldest person ever to win the honor.

BICKERSTAFF R.I.P. UT-Austin law professor **Steve Bickerstaff**, an authority on redistricting who also served as **state Senate parliamentarian** in the Seventies, died Oct. 4. His book, *Lines in the Sand: Congressional Redistricting and the Downfall of Tom DeLay*, recounted in detail the baroque history of DeLay’s autocratic imposition of GOP-dominated congressional maps for a decade. “The danger to democracy is very real,” Bickerstaff wrote.

PURPLE PICK UP Phase two of the city’s **Violet Bag trash collection program** has been implemented in East Austin at Pleasant Valley Road and Cesar Chavez Street. Set to run through October, the pilot program has handed out **2,000 violet trash bags** to people experiencing homelessness in an effort to **encourage trash collection** that’s then picked up by **Austin Resource Recovery**. The program began in July with four sites.

CASH ME OUTSIDE The official federal filing date for **third-quarter campaign fundraising** is Tuesday, Oct. 15, but a couple of GOP incumbents are rattling their cash boxes this week. Sen. **John Cornyn** announced **\$3.2 million** raised, and TX-10 incumbent **Michael McCaul** announced **\$400,000**.

D.C. STANDOFF Momentum toward presidential **impeachment** built this week, as **Trump’s White House** announced it would stonewall congressional inquiries as “illegitimate,” House leadership added to its laundry list of obstruction, and polls reflected **growing public sentiment for impeachment** and removal.

Texas parks advocates gathered at McKinney Falls State Park in Southeast Austin on Monday (Oct. 7) for a press conference to urge Texans to vote for Prop 5, a constitutional amendment on the November ballot, which would guarantee sales taxes on sporting goods go to fund state and local parks. In the foreground: (l-r) state Rep. John Cyrier, R-Lockhart, and Luke Metzger of Environment Texas



JANA BIRCHUM

It’s Accountability Time

LLOYD DOGGETT ON THE NEED FOR SWIFT ACTION ON IMPEACHMENT

Earlier this week, the Orange Emperor proclaimed his own “great and unmatched wisdom.” If Gramps began talking like that, we’d hide his car keys. Instead, we’re watching a malevolent and unhinged autocrat rant incoherently at reporters, and wondering if there will be a republic to preserve by next November. In that context, impeachment has become the most moderate response to Donald Trump’s ongoing malfeasance.

U.S. Rep. Lloyd Doggett, D-Austin, began



advocating impeachment in the spring before a majority of his House colleagues joined him, and after his arguments for “inherent contempt” procedures fell on deaf ears (“The Time to Act Is Now,” June 21). “I don’t believe that timidity and weakness is a way to address Donald Trump,” he said at the time. In a renewed conversation with the *Chronicle* this week, Doggett reiterated that resolve, adding that the

Ukraine scandal – Trump’s documented attempt to extort domestic political slander

from a foreign country – has provided a priority focus for the impeachment process. “We have ample evidence right now,” said Doggett, “with our star witness, Donald Trump.”

The dam has broken. Not only have the Democratic leadership and the House majority embraced impeachment, but also public sentiment is moving in the same direction. Given the litany of Trump outrages, Doggett said he’s somewhat concerned that the Ukraine focus might be too narrow – but he’s persuaded that it’s the most efficient way to address the presi-

CONTINUED ON P.10

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POINT AUSTIN CONTINUED FROM P.8

dent's wrongdoing without additional delay. "We have Trump as the witness, and let's do that [Ukraine] plus obstruction. So that's where I would be leaning today." He added that House Speaker Nancy Pelosi's previous reluctance to take this step has become "an asset, because it indicates that she was certainly not in a stampede to impeach Trump."

NECESSARY JUSTICE

Pelosi has been cautious on this subject because she's trying to hold together a Democratic caucus with a wide range of policy opinions and who represent politically disparate districts. For Doggett and his colleagues in the House Progressive Caucus, that pragmatism carries its own risks. "I think it's really important going forward," he said, "to not feel that we have to embrace policies that are only acceptable in the most marginal district," referring to those where Democratic reps face the toughest re-election odds, including many of those that turned blue in 2018 to return the speaker's gavel to Pelosi. "On issues like health care, and like the agenda that we passed with the House this year – the Equality Act and Equal Pay Act, the DREAMers, immigration reform – we can't back down just because it isn't a winning issue in the most marginal districts."

Doggett says he continues to hope that beyond impeachment, a Democratic administration would pursue justice. "I don't want the same thing to happen here that happened after Cheney and Bush, at the beginning of the Obama administration, where it was 'Let's let bygones be bygones.' ... We can't have that happen again."

THE DAMAGE DONE

Whatever happens to Trump and the 2020 election, how much damage has already been done? "In a campaign, maybe you speak so ill of the opponent that it never turns out to be quite that bad," Doggett said. "In this case, it's much, much worse. ... It's really far reaching, beginning with career professionals at places like the Environmental Protection Agency, the State Department, but even in places with a mixed record of serving the public interests, like the Agriculture Department or NOAA [National Oceanic and Atmospheric Administration]. I'm concerned about having the expertise within the federal government and the experience to carry out and get the job done."

Doggett cited the administration's aggressive deregulation, the rejection of climate science, the complete abandonment of tax fairness, the appointment of dozens of right-wing ideologues as federal judges. Beyond these domestic issues, in the immediate wake of Trump's decision to abandon the Kurds in Syria, Doggett said, "Our standing in the world has been harmed immensely. And I think there are some countries in Europe and elsewhere who will conclude, 'Maybe we don't need the United States as much as we thought we did.' ... The idea of rebuilding support for multilateral action in the world is really important."

In the short term, Doggett says, "Now's the time to hold all those individuals who have enabled [Trump] accountable. And I'm hopeful they will, and we will end up with a progressive Democrat in the White House, backed by a progressive Democratic Congress. And then we need to look for answers to the many problems in the country – answers that are realistic, but are progressive." ■

Read the full transcript of Michael King and Mike Clark-Madison's conversation with Rep. Lloyd Doggett online.

Destroying Some to Save Others

CITY, AUSTIN ISD LOOK FOR SIMILAR CHANGES IN SIMILAR PLACES

In 1968, at the height of the Vietnam conflict, journalist **Peter Arnett** filed a dispatch for the Associated Press that included the quotation, "It became necessary to **destroy the town to save it**," attributed to an anonymous U.S. major. The quote, albeit somewhat mangled with repetition, has since become a metaphor for destruction in the name of salvation. As both the city and the **Austin Independent School District** are poised to embark on similar paths with similar justifications, it's a timely phrase to ponder.

To be clear, in neither case will the *entire* town be destroyed. Both AISD's **proposed school changes** and the city's **code rewrite** appear set to spare the whiter, wealthier west side from any significant upheaval. But for some areas of Central and East Austin, proposed school closures and expected upzonings are hitting like a double whammy – witness the **Ridgetop Elementary** community, targeted for both school closure and transition area zoning.

Change is a fact of life, for sure, and most of us get that. But a few of the current proposals are so at odds with the stated goals of both the city and the district that we have to question their logic.

Let's take AISD first. Its **School Changes 2019** document opens with a laundry list of admirable goals: address longstanding inequities and racial divisions, expand access to the magnet programs, extend school hours to support working families, strengthen our campus communities, etc. It's when you get down to some of the individual campus plans that the dissonance kicks in.

The proposed closure of **Webb Middle School**, for example, would move kids into **Dobie MS** (a building with a lower facility rating per the last bond info) consolidating two extremely low-income student bodies and creating a severely overcrowded campus that would require another bond to address (contrary to district projections, Webb has nearly doubled its enrollment in recent years thanks to community support, while Dobie attracted another 150+ new students just this year alone).

Equally mystifying is the proposed closure of **Maplewood Elementary**, a fully enrolled campus with a diverse and active parent base. And the same is true for **Pease Elementary**, which draws a rainbow coalition of kids from all across Austin to attend "the neighborhood school for Downtown working parents," as one parent put it. All three campuses have worked hard to build strong communities and none are severely underenrolled – goals the district claims to support – yet somehow they've ended up on the chopping block.

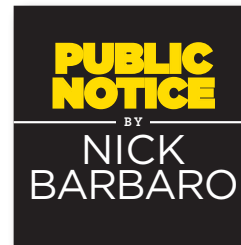
Meanwhile over at the city, the maps and text of the code rewrite finally dropped last week, and folks living in **transition areas** are about to see some major changes: up to 10 units per lot with increases in **impervious cover** up to 60%, and zero on-site parking required. In my own neighborhood, **Hyde Park**, over a third of the land is proposed for rezoning, despite the neighborhood being repeatedly lauded by planners and consultants as already being exactly the kind of walkable complete community – replete with **missing-middle housing** – that we're supposed to be aspiring to under the **Imagine Austin Comprehensive Plan**. But rather than map these kinds of neighborhoods citywide, we seem on the verge of eviscerating the ones we have, and perhaps leaving the rest largely untouched.

Like many, I'd be a lot more enthusiastic about these proposed blanket upzonings if they came with a required **affordability** component, but the new text and maps confirm that they won't. So we'll get a few more units at astronomical prices, in exchange for tossing out decades of thoughtful planning that have made these areas so desirable in the first place. If the goal is just more units, price be damned, I'd hoped we'd see similar upzonings in every Council district (ideally, with additional zoning to compensate for areas with deed restrictions that limit construction to single homes). Instead, the new maps show wide swaths of largely unchanged zoning exactly where you'd expect it – wealthier, whiter neighborhoods west of Lamar and MoPac.

Various Council members have stressed at recent briefings that transition areas will only affect about 2% of Austin's land. Never mind that the 2% in question is already densely populated with folks who have built homes, lives, and communities there, and that the changes coming have the potential to upend 100% of their lives. (And no one has yet ventured a guess where the required 12 refuse carts per fourplex are going to go with a new minimum street frontage of 34 feet when all parking is now also being moved to the street.)

Sure, change is hard, but it'd be easier if these proposals actually aligned with the lofty goals the city and district are claiming, and if every Council and AISD trustee district shared the pain equally. Until then, I guess we're destroying some parts of the town to save others. ■

Send gossip, dirt, innuendo, rumors, and other useful grist to nbarbaro@austinchronicle.com.



CIVICS 101 DUTY NOW FOR THE FUTURE

THURSDAY 10/10

DIST. 1 OFFICE HOURS CM Natasha Harper-Madison hosts a discussion on the Land Development Code Rewrite. 4-7pm. 7237 Hwy. 290 E. www.fb.com/natashadistrict1.

PRESIDENTIAL TOWN HALL WATCH PARTY

Hear 2020 contenders discuss their plans to support the LGBTQmmunity. 5:30pm. Parlor & Yard, 601 W. Sixth. \$10. www.hrc.im/townhallaustin.

AISD COMMUNITY CONVERSATION

This meeting is on Palm ES, Perez ES, Langford ES, and Covington MS. 6pm. Bedichek MS, 6800 Bill Hughes Rd. www.austinisd.org/schoolchanges.

FRIDAY 10/11

TEXAS VOTES Learn how to use the new voting system. 10am-3pm. Perry-Castañeda Library, 101 E. 21st. www.traviscountytexas.gov.

Also **Saturday (Noon-2pm, League of Women Voters, 1609 Shoal Creek Blvd.); Monday (11am-2pm, St. Edward's Univ., 3001 S. Congress); Wednesday (1-4pm, Disability Rights Texas, 2222 W. Braker).**

SATURDAY 10/12

COMMUNITY HOUSING HUB WORKSHOP A discussion on housing affordability and equity. 10am. Blackshear Elementary, 1712 E. 11th. www.austinjustice.org.

ZERO WASTE BLOCK LEADER ORIENTATION

Learn how to support Austin's recycling and composting programs. 11am. Windsor Park Library, 5833 Westminster. www.austintexas.gov.

ASIAN AMERICAN HISTORY 101 Tony Vo, assistant director of UT's Center for Asian American Studies, hosts an open-to-the-public podcast. 2pm. AACR, 8401 Cameron. Free, but RSVP. santanu.rahman@austintexas.gov.

NAKED CITY

Malhotra to Fill Vacant CCL4 Seat

Dimple Malhotra, chief prosecutor of the **Travis County District Attorney's Family Violence Unit**, has been selected to fill the **County Court at Law No. 4** judicial seat, vacated by Judge **Mike Denton** in September. After several hours of interviews with the four finalists – Bell County Assistant District Attorney **Dana Nelson-George**, Austin Municipal Court Associate Judge **Tanisa Jeffers**, defense attorney **Margaret Chen Kercher**, and Malhotra – on Oct. 3 in executive session, the Travis County Commissioners Court elected the A.D.A. by a vote of 4-0, with Commissioner **Jeff Travillion** abstaining. Minutes before the vote took place, Travillion motioned to select Jeffers, while Commissioner **Margaret Gomez** motioned for Chen Kercher, but with no second, both suggestions died.

Commissioner **Brigid Shea**, who sat on the screening committee that selected the finalists (originally two, then bumped to four last week), was the one to second Commissioner **Gerald Daugherty's** motion for Malhotra. She noted that the court received “excellent candidates,” all of whom are “incredibly concerned and active in the whole arena of domestic violence,” which is the predominant issue CCL4 handles. Shea called the choice “difficult,” but said she decided on Malhotra because the prosecutor has spent “most of her adult working-life history” and the “entirety of her legal career” working in the realm of family violence. Shea said Malhotra also has the most current experience with CCL4, because she brings many of her cases before the same court.

Over the last few weeks, the effort to fill Denton's seat stirred up controversy. Sexual assault advocates worried that the call for applications didn't stress the importance of applicants having a strong background working with rape and human trafficking survivors.

Advocates also pushed commissioners to broaden the finalists pool after Malhotra and Chen Kercher were originally selected as the only finalists. Last Tuesday, Sept. 30, commissioners voted unanimously to add Jeffers and Nelson-George. – *Sarah Marloff*

State Judicial Campaigns Heat Up

Last week, defense attorney **Keith Hampton** joined the primary race for chief justice of the **3rd Court of Appeals**, and **Amy Clark Meachum** announced for Chief Justice of the **Texas Supreme Court**.

Longtime Austin criminal defense attorney Hampton is probably best-known locally for his successful pro bono defense of **Fran and Dan Keller**, in the notorious **Oak Hill Day Care child abuse case**, who were eventually exonerated with a declaration of their “actual innocence” and a substantial financial settlement from the state. The press release announcing his candidacy described Hampton as “a nationally recognized and highly decorated lawyer” and cites the Keller case and a number of other distinctions: early defense of marriage equality, supporting the fight against Republican gerrymandering, and winning a death penalty appeal before the U.S. Supreme Court. If he is to challenge the 3rd Court's incumbent Chief Justice **Jeff Rose**, Hampton will first have to win the Democratic primary. Already declared is **Darlene Byrne**, presiding judge in the 126th District Civil Court since 2001 and previously an assistant Travis County attorney and a private practice civil litigator.

Clark Meachum announced her run days after hinting at it on social media. “I am a mother, wife, lawyer, Democrat, small-town Texas girl-turned-district court judge,” she declared, “and today, I am a candidate seeking to become the first woman ever elected Chief Justice of the Texas Supreme Court.” Her announcement notes that the court has been exclusively Republican for

25 years, “consistently ruling in favor of large corporations and insurance companies.” Clark Meachum has been presiding judge of the 201st District Court since 2011 and currently serves as presiding judge for all the Travis County civil and family courts.

Also declared for the March Democratic primary is Justice **Jerry Zimmerer** of the Harris County 14th Court of Appeals, elected in 2018. – *Michael King*

Sessions Heads South to TX-17

If at first you don't succeed ... change districts. That appears to be the motto of former U.S. Rep. **Pete Sessions**, R-Dallas, who announced Thursday that he'll run to succeed retiring Rep. **Bill Flores**, R-Bryan, in TX-17, which extends from Waco to Bryan/College Station and then back west to stick a finger into North Austin – one of six congressional districts that include some portion of the city. In 2018, Sessions, a member of the GOP leadership first elected to Congress in 1997, lost to Allred by seven percentage points, but until recently said he might go for a rematch in TX-32, carried by **Hillary Clinton** in 2016.

Sessions does have TX-17 connections (he's from Waco, where his father William was a federal judge before being named FBI director), but an unhappy Flores suggested local Republicans had a claim to the race. “TX-17 is blessed with a strong cadre of emerging leaders who live, work, raise families, and serve the communities in our district,” he told the Texas Tribune. Marine veteran **Trent Sutton** is already campaigning for the GOP nomination; on the Democratic side, **Rick Kennedy** (who lost to incumbent Flores in 2018) has been campaigning for months. He reacted to Sessions' announcement with a pledge “to restore the voice of the people of Central Texas to the House and to restore Congress to a functioning co-equal branch of government as defined in the Constitution.” – *M.K.*

SUNDAY 10/13

STRAIGHT TALK ON IMMIGRATION Immigration attorney Kate Lincoln-Goldfinch on Austin's future regarding our immigrant residents and the current border crisis. 2pm. St. Andrew's Presbyterian Church, 14311 Wells Port Dr. Free. www.staopen.org.

MONDAY 10/14

INTEGRAL CARE CAREER FAIR Learn about the work Travis County's mental illness authority does, and apply for open positions. 11:30am-3:30pm. Carver Center, 1165 Angelina. Free. www.integralcare.org.

CHALLENGE STUDIO INFO SESSION Learn about a program uniting entrepreneurs to solve challenges outlined in Austin's Strategic Direction 2023 plan. 11:30am. Free. HTU Center, 1023 Springdale Rd. austintexas.gov/smallbiz.

MINORITY- AND WOMEN-OWNED BUSINESS CERTIFICATION Learn about the various types of certifications available. 3pm. Carver Library, 1161 Angelina. Free. www.austintexas.gov.

TUESDAY 10/15

BUILDING GREEN JUSTICE FORUM Focusing on how to transform the environmental movement to center equity. 8am-4pm. Huston-Tillotson Univ., 900 Chicon. Free.

CULTURAL FUNDING OPEN OFFICE HOURS Learn about these city programs. No appointment necessary. 9am-1pm. Cultural Arts Division, 201 E. Second. www.austintexas.gov.

JOLT DEM DEBATE WATCH PARTY 6:30-10pm. Infinite Monkey Theorem, 702 Shady. Free. www.jolttx.org.

LEGALIZING MARIJUANA A panel discussion on where the debate is headed. 6:30pm. LBJ Library. Free. www.lbjlibrary.org.

LIFE & DEATH IN A CERCERIAL STATE A night of storytelling on the impact of our country's criminal justice system from the people who've lived it. 6:30pm. North Door, 502 Brushy. Free. www.texasobserver.org.

PROTECT FAMILIES, NOT GUNS

Lake Travis Progressives discuss gun violence. 6:30pm. Lake Travis Community Library, 1938 Lohmans Crossing. www.laketrisprogressives.org.

WEDNESDAY 10/16

COMMERCIAL PROPERTY REQS An overview of Austin's development process. Can't make it? Catch the 9am webinar. Wed., Oct. 16, 10am. Entrepreneur Center, 4029 Capital of TX Hwy. S. #110. Free. www.austintexas.gov/smallbiz.

JUSTICE, EQUITY, AND ACTION AROUND RAPE Intro to the series and a breakdown of the “Provability Gap.” 6:30pm. Street-Jones Bldg., 1000 E. 11th. www.survivorjusticeproject.org.

THURSDAY 10/17

CITY COUNCIL MEETING 10am. City Hall, 301 W. Second.

LDC TOWN HALLS

Over the next few weeks, City Council Members will host district town halls to discuss the land development code rewrite. Thirty-minute, one-on-one appointments with staff can be scheduled at www.austintexas.gov/ldc.

D9 Thu., Oct 10, 7-9pm. City Hall.

D3 Sat., Oct. 12, 10am-2pm. Cepeda Library, 651 N. Pleasant Valley.

D2 Mon., Oct. 14, 4-8pm. Southeast Branch Library, 5803 Nuckols Crossing.

D1 Tue., Oct. 15, 6-8pm. Millennium Youth Complex, 1156 Hargrave.

D4 Wed., Oct. 16, 4-8pm. Little Walnut Creek Library, 835 W. Rundberg.

D10 Mon., Oct. 21, 7-9pm. Highland Park Baptist Church, 5206 Balcones Dr.

D7 Thu., Oct. 24, 6-8pm. Lamar Middle School, 6201 Wynona Ave.

D8 Mon., Oct. 28, 4-8pm. Hampton Oak Hill Library, 5125 Convict Hill Rd.

D6 Mon., Oct. 28, 6:30-8:30pm. Spicewood Springs Library, 8637 Spicewood Springs Rd.

D1 Wed., Nov. 6, 6:30-8:30pm. Turner Roberts Rec Center, 7201 Colony Loop Dr.

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On the Home Front

ADLER, COUNCIL PREPARE FOR ABBOTT'S SIEGE

Although the conversation at City Hall has been less focused on **homelessness** following the release of a draft revision to the **Land Development Code** on Friday, Oct. 4 (see p.18), Gov. **Greg Abbott** has continued to hammer city leadership on its response to the issue through misinformation and fearmongering. Since sending a letter last week basically threatening martial law in Austin if Mayor **Steve Adler** and the City Council don't do more to "clean up the streets" in Austin, Abbott has posted three tweets pressing the issue. In the most recent, tweeted out on Wednesday, Oct. 9, the Gov. posits the dangerous and absurd idea that Council's decision to ease restrictions on where individuals can sit, lie, or camp in public has allowed "the homeless to do whatever they want ..."

Following Abbott's letter, Adler held a City Hall press conference responding to the governor's threat. There, Adler let it be known that Abbott and his staff were welcome to attend the weekly team meetings with city staff and the local organizations actually doing the work to help people avoid, survive, or exit homelessness. As of Monday, Adler told the *Chronicle*, Abbott had not responded to the invitation; the offer will remain standing.

Council's decision to ease camping restrictions without having a more coherent and

apparent response strategy in place is fair game for questioning, but it's clear that Abbott (following the lead of Republicans nationally, including the president) is looking to score political points with voters unsettled by the increased visibility of homelessness – and by all indications, that's what it is: an increase in *visibility*, not an increase in the *number* of people without homes – instead of working on meaningful solutions.

Meanwhile, Council voted unanimously at its meeting on Thursday, Oct. 3, to expand a jobs program for people experiencing homelessness. The **Workforce First** program, run in partnership with the **Other Ones Foundation**, pays individuals the city's minimum wage of \$15/hour to clean up green spaces in South Austin. The \$720,000 investment will allow the city to grow the program, launched one year ago, by hiring dozens more workers and by expanding into other parts of town.

Just a few hours after that vote, Austin Police Chief **Brian Manley** held a press conference explaining how his officers would continue to adapt to the ordinance changes approved in June. Under the new guidelines, Manley said, officers would not need to worry about measuring distances available for passage on a sidewalk. Instead, if a person needs to step off the sidewalk to avoid an obstruction in the public right of



City workers clean up a homeless encampment on Research Blvd. near Burnet Road.

PHOTOS BY JOHN ANDERSON

way, or if a person has to walk in a "zig zagging" fashion, police will be able to ask a person causing the obstruction to move. Individuals camping too close to a street, and thus at greater risk of being struck by a vehicle, will also be asked to move. The city will also begin to remove from encampments mattresses, chairs, and other furniture intended for indoor use, which can pose a public health risk as "breeding grounds" for bedbugs and lice.

Manley also said he has asked the mayor to reinstate the old ordinances while a long-

term plan is solidified and implemented. "I know [that] doesn't necessarily meet the political will of our mayor and Council right now," Manley told reporters. "[But] as the police chief charged with maintaining public safety, I have suggested that we put the old ordinances back in place while we work through a final solution."

In response, Adler told us of many positive stories – "mostly from women" – that he's heard since the ordinances were changed. "People have thanked me," the mayor said, "because they've moved out of



Alison Alter

Alter, Advocates Optimistic on APD Review

With the contract between the city of Austin and the **Police Executive Research Forum** signed and the non-disclosure agreements lifted, more is coming to light about the soon-to-begin third-party evaluation of the **Austin Police Department's** handling of **sexual assault** cases.

The project, originally expected to take 18 months, has been extended, it was revealed at Monday's (Oct. 7) **Public Safety Commission** meeting, with a final report expected by February 2022. The decision, according to Commissioner **Rebecca Bernhardt** – who reviewed the contract with several other members of the PSC and the **Commission for Women** – has to do with the project's large scope of work. PERF, along with its subcontractors **Women's Law Project** and the **Wellesley Centers for Women**, will review at least 50% of all sexual assault cases filed in each of the past seven years, from open to when it was closed – either by APD or when handed over

to the Travis County District Attorney's Office for prosecution.

But the extension doesn't mean improvements won't be made along the way. Council Member **Alison Alter**, who carried January's resolution calling for the evaluation, told the *Chronicle* that, as the contractors identify policy or procedural changes worthy of adoption, "those will be communicated and there will be opportunities for APD to change what they're doing well before we get to the end of the investigation." If APD chooses to not follow the recommendations, Council will be notified.

The evaluation, which Alter said they're purposefully not calling an audit "because we're not trying to approach this as a 'gotcha' moment," received unanimous Council support, after APD appeared in national news last November regarding its overuse of closing rape cases "exceptionally" without ever making an arrest. The reports spurred APD to request a review of their exceptionally cleared

cases by the **Texas Department of Public Safety** that soon identified that less than a third had been closed correctly. This was just the latest in APD's ongoing saga of what has appeared to be mishandling and neglect of these cases, including a backlog of untested rape kits that ballooned to 4,000 after the department's DNA lab shut down in summer of 2016. For its part, APD Chief **Brian Manley** called PERF a "leader in the professionalization of American policing" and told the *Chronicle*: "We look forward to their work on this project."

With this review, Alter believes Austin is moving in the right direction, but said there's a lot of work to be done: "There hasn't been a lot of prosecutions, there's been a lot of folks who haven't had their DNA looked at, and with only 10% [of rape survivors] reporting, we have a lot to do to put confidence back in the system. ... This is part of that process, but is not something we're going to change overnight and it's ultimately what

Austin Police Chief Brian Manley



the woods and dark, isolated places and into public places, where they are now safer." Still, he acknowledged that some "tweaks" may need to be made to the ordinances "as we talk about sharing public spaces." But he stood firm on any kind of widespread prohibition of public camping, sitting, or lying: "Anything we do should not weaken the policy direction that was voted on in June. It's important for people to have places they can be other than alone in the woods, streams, or creeks."

Council doesn't meet this week, but will

return on Thursday, Oct. 17, to take up a 67-Item agenda. Items of note include the potential issuance of bond dollars, not to exceed \$15 million, for the purchase of an existing **affordable housing** project located at 9125 North Plaza. CMs will also consider directing \$155,200 to Travis County to provide "advocacy services for victims and survivors of sexual assault"; possible action on the camping and no-sit/no-lie ordinances, and the creation of a (long-delayed) Rainey Street District Special Revenue Fund.

- Austin Sanders

comes out of it that we'll be judged by, not the fact that we simply launched this process."

But both Alter and **Amanda Lewis** of the Survivor Justice Project, who sits on the Commission for Women and also reviewed the contract, feel confident in the PERF team. "They're very law-enforcement focused, but that's not necessarily a bad thing," explained Lewis, who noted that PERF and APD have worked together in the past. While the addition of subcontractor Women's Law Project, which implemented what is now considered a national best practice for sexual assault case review at the **Philadelphia Police Department** over a decade ago, sparked the most excitement, Wellesley, according to Lewis, was brought on to support the evaluation's racial analysis. The three groups working together, said Alter, "seems to lend itself to a unique combination of skills. If you had taken any one of the three contractors involved [individually], they probably wouldn't have had the skill set."

Lewis also stressed the contract's emphasis on transparency - a lack of which has intensified concerns about APD over the years. "We understand that some of [the review] has to be private, but we want it to be really community transparent." Lewis also said the contract was written in such a way as to be modified as new information is discovered, because "a good evaluation requires that we don't have all the details up front."

What happens here could become a model for other cities in the future. Though Alter noted that Council can only directly address APD and not prosecution rates, which fall under the D.A.'s purview, she's hopeful that state legislation carried by Rep. **Donna Howard**, D-Austin, in 2019 will help hold such entities accountable. The neglect of sexual assault cases (and survivors) is a "problem across the country, but how we respond is something that's under our control," said Alter. "My hope is that we're responding in a way that allows us to not just fix the system here, but to be leaders for the rest of the country."

- Sarah Marloff

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AISD Trustees' First Thoughts on "School Changes" Process

SO FAR, BOARD'S HOLDING FIRM (MORE OR LESS)

The **Austin ISD Board of Trustees** met on Monday, Oct. 7, to discuss the **School Changes 2019** process for the first time following two weeks of gathering feedback. Most of what district staff and trustees have heard has focused on the personal: Why are you going to close my school and not some other school? Other advocates have focused more broadly on the disproportionate impact the district's proposed **campus closures** would have on students from low-income families. (UT's **Institute for Urban Policy Research and Analysis** found that 80% of the impacted students would be Black or Latinx, although those groups only account for 62% of the district's overall population.)

To process that feedback, trustees huddled with staff at the meeting and focused on three topics: scenarios, timeline, and equity. The information provided by the trustees will be incorporated into a slightly updated version of the Scenarios packet – originally promised on Friday, Oct. 4, but delayed to give staff time to include the trustees' input.

Some trustees have responded to the emotionally charged feedback at the community listening sessions by urging their colleagues to slow down – although not for too long. "When I voted for the teacher pay raise [earlier this year]," **Arati Singh** said at

the meeting, "I knew I was voting for school closures." Despite wanting to slow the process down, in order "to make sure we've identified the right schools" for closure, Singh and others are aware that austerity measures must be put in place.

Others on the board have framed the closures from a different perspective on equity: Board President **Geronimo Rodriguez** said that students living in the city's poorer neighborhoods should be educated in modernized facilities instead of being left in outdated buildings. (Per our reporting last week, that argument thus far has not been persuasive to many parents with students in those older school buildings.)

Meanwhile, trustee **Jayne Mathias** continued to push for a general right-sizing of the district's operations, citing projected enrollment declines in the years ahead. (Despite those

projections, the district gained 682 students for the 2019-20 school year, breaking a six-year streak of enrollment loss, but the longer-term trend remains negative.) The district "can either have more schools and less programming," as Mathias put it, "or we can have more programming and fewer schools."

All trustees agreed that however staff proceeds to modify the scenarios, the how and why of school closures need to be communicated clearly. A recurring refrain from trust-

SOME TRUSTEES HAVE RESPONDED TO THE EMOTIONALLY CHARGED FEEDBACK AT THE COMMUNITY LISTENING SESSIONS BY URGING THEIR COLLEAGUES TO SLOW DOWN – ALTHOUGH NOT FOR TOO LONG.



Arati Singh

JANA BIRCHUM



Jayne Mathias

JOHN ANDERSON

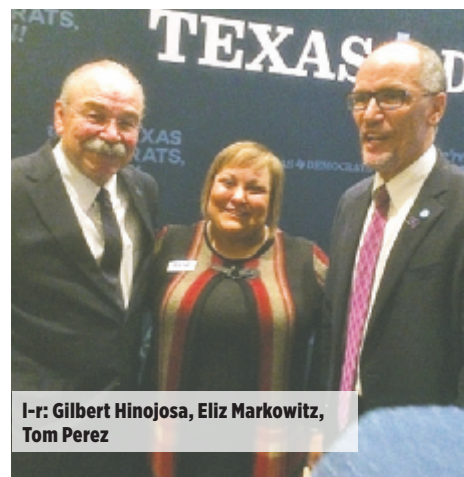
ees at the Monday meeting was, "Show your work." At the "timeline" table, talk of a needed new **bond program** to fully and effectively fund the consolidation proposals dominated discussion. AISD Chief Financial Officer **Nicole Conley** estimates that the district would need to go to voters with a \$250 million to \$300 million ask, ideally in November 2020. If a bond is passed next year, the district would likely not have to raise its overall tax rate, thanks to the **86th Texas Legislature's** dictates this spring for districts to compress their maintenance and operations tax rates, which could free up tax dollars for debt service. Passing a bond in 2020 would allow the district to stick to the proposed multiyear School Changes timeline; a delay would require reconsideration of some scenarios.

A 2020 bond is likely to face other political hurdles in Austin. The district typically waits

at least four years between bond elections, but the current program was approved in 2017 – and it was for a historic \$1.05 billion. Going back to voters with hat in hand only three years after that big ask is an intimidating prospect, especially as AISD has already begun to think about a 2022 bond program to help pay for districtwide improvements called for in its updated **Facilities Master Plan**, set for approval in November.

A sizable school district bond would likely cause heartburn for the city's **transit advocates**, who have long eyed 2020 as their moon-shot year. Whispers indicate that the city and **Capital Metro** could be looking to pass a multibillion-dollar bond to help realize the **Project Connect** vision for high-capacity transit along its proposed Orange and Blue lines. The competition for votes could prove detrimental to both efforts.

– Austin Sanders



I-r: Gilbert Hinojosa, Eliz Markowitz, Tom Perez

MICHAEL CLARK-MADISON

DNC CHAIR RAISES THE ROOF FOR TEXAS DEMS

If you had any doubt that Texas is IN PLAY in 2020, let **Tom Perez** and **Gilberto Hinojosa** clarify your mind. The chairs of the **Democratic National Committee** and **Texas Democratic Party**, respectively, fired up electeds, donors, and activists at the TDP's annual **Johnson-Jordan Dinner** Saturday night (Oct. 5).

Perez, Hinojosa, and everyone else with a microphone filled the JW Marriott ballroom air with repetitions of now-familiar mantras: "the largest battleground state," "flip the Texas House," "38 electoral votes," "not the ATM anymore!" and more. The emcee for the event, Fort Bend County Court at Law Judge

Toni Wallace, observed near evening's end that if they'd started a drinking game with those phrases, "We'd all be feeling pretty good right now." (Murmured in the back, in the press row: "We'd all be dead right now.")

So yes, y'all, this appears to be really happening. When asked point-blank if the DNC lets resources flow to (or stay in) Texas instead of to Ohio or North Carolina or pick-your-purple-state, Perez told reporters, "We've already [since 2017, when Perez took the DNC reins] increased our investment here well above what has ever been done before. I think there's opportunity everywhere here. We weren't waiting until October 2020 to have

an 'a-ha' moment that we might be able to win in Texas."

Hinojosa added, "We've gotten more money from the national party this year than under the last three [DNC chairs] put together." (Those would be **Debbie Wasserman Schultz**, **Tim Kaine**, and **Howard Dean**.) The TDP chair noted other signs of the DNC's commitment to the state: the September **presidential debate** in Houston, the **Democratic Congressional Campaign Committee** opening a full-time office here – its first of the 2020 cycle in any state – and, indeed, a DNC chair attending the

CONTINUED ON P.16

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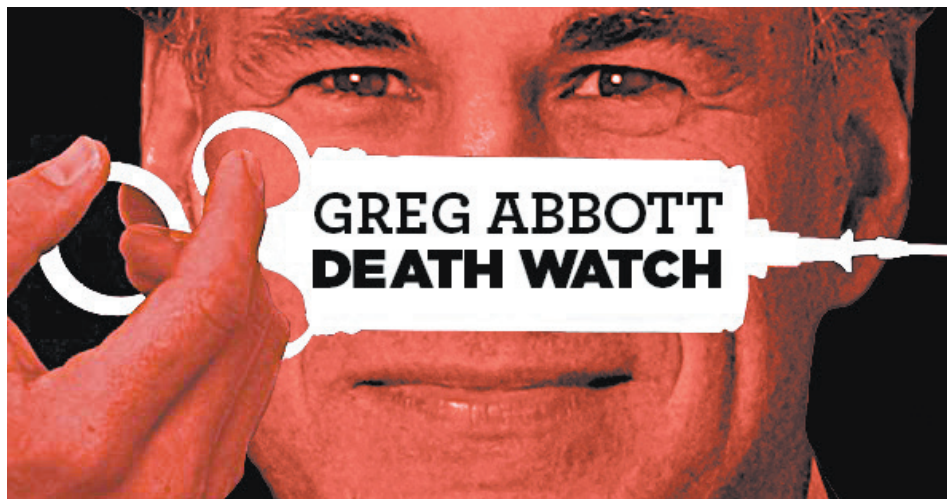
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Courts Ask One Last Time: Is Randall Mays “Competent” to Die?

Texas courts have spent years concluding that **Randall Mays** is “competent” to be put to death. But his execution, scheduled for Oct. 16, was postponed last week by his trial court in Henderson County to take yet another look at his competency. Not his sanity, mind you; no one is claiming he’s sane.

Mays was sentenced to death in 2008 for the murders of Henderson County sheriff’s deputies **Tony Ogburn** and **Paul Habelt** during a standoff at his rural home. His defense attorneys mentioned his mental illness at trial, but not in any meaningful way, fearing it would backfire with the jury. Subsequent appeals brought forward competency claims several times; they were swatted away. Mays may have been mentally ill, various courts agreed, but he was not barred from execution. He understood that he was to be executed and why – which was all the law required.

Then, as his original May 2015 execution date approached, the **Texas Court of Criminal Appeals**, under pressure from the **U.S. Supreme Court** to reform the state’s unscientific methods for determining competency, felt compelled to take another look. They scheduled a hearing to make sure Mays had the necessary knowledge.

Once you’re familiar with his case, you can understand why they might not be so confident. Mays says he has heard the voice of God speaking directly to him since he was an infant; he has had hallucinations and paranoid delusions just as long. He believes he has been awarded a patent on a device that would put the oil and gas companies out of business, and that is why the warden wants to kill him. For a time while on death row, he believed that a small man sat on his shoulder, waving a knife at him. And for years, going all the way back to his

original trial, he has believed he is being systematically poisoned.

Mays’ competency hearing was finally conducted in the summer of 2017; three mental health experts interviewed him over the course of several months. Two of the three concluded that he was not competent to be executed, because he didn’t understand why the state wanted to put him to death; the other said he was. The judge at that hearing chose to declare Mays competent, and the CCA concurred.

If he is declared competent yet again, Mays will be the second mentally ill person put to death this fall. Like Mays, **Robert Sparks** heard voices and thought he was being poisoned. Sparks was executed on Sept. 25. It is estimated that 20% of prisoners on death row are mentally ill.

On Oct. 4, the CCA postponed **Randy Halprin**’s execution, scheduled for Oct. 10, and sent the case back to his Dallas trial court for review. Halprin, who is Jewish, alleged in a last-minute appeal that **Vickers Cunningham**, the judge in his 2003 trial, was a bigot whose bias tainted rulings on jury selection, admission of evidence, and attorney motions (see “Death Watch,” Oct. 4).

Matters are accelerating in the case of **Rodney Reed**, convicted of killing **Stacey Stites** in 1998 and scheduled for execution on Nov. 20. Reed’s lawyers filed a motion in Bastrop on Oct. 4, asking the district court to withdraw his execution date so they can

investigate new evidence of innocence – separate from an appeal currently awaiting review by SCOTUS. Two witnesses have come forward with information on **Jimmy Fennell**, Stites’ fiancé at the time of her murder and the only other suspect in the case.

The first witness tells of signing Stites up for life insurance as Fennell stands beside them. Stites wonders aloud why she should get life insurance because she’s so young (she was 19 at the time of her murder). The affidavit reads, “In response to that comment, Jim, in my presence, told her, ‘If I ever catch you messing

around on me, I will kill you and no one will ever know it was me that killed you.’ I remember it well because of the tone of voice that he used. It was not presented as a joke.” That statement would be highly relevant, because Reed alleges that he and Stites had been having a secret affair, which would explain the presence of his semen in her dead body – the only evidence connecting him to the 1996 murder. Prosecutors at the trial disputed his claim of an affair, which would have destroyed their case.

In the second affidavit, Fennell is attending Stites’ funeral with a colleague in the Giddings Police Department, and the two are gazing down at Stites in the coffin. “At that moment,” says Fennell’s colleague, “Jimmy said something that I will never forget. Jimmy said something along the lines of, ‘You got what you deserved.’ Jimmy was directing his comment at Ms. Stites’s body. I was completely shocked and floored by what Jimmy said.”

– Brant Bingamon



Randall Mays

TEXAS DEMS CONTINUED FROM P.14
TDP’s signature fundraising event “for the first time in memory.”

Inside the ballroom, Perez and everyone else kept the high-rolling audience’s eyes on multiple prizes. In descending order of aspiration: The state’s **electoral votes** would return the White House to the Democrats even if all 49 other states repeated their 2016 results. Then there’s knocking off U.S. Sen. **John Cornyn** with his oft-cited 25% approval rating; multiple aspirants in that crowded primary (**MJ Hegar**, **Amanda Edwards**, **Chris Bell**, **Royce West**, and **Cristina Tzintzún Ramirez** among them) were in the house.

The party faces better odds in contests for up to six more **U.S. House seats**, where the

Red Team was left naked and afraid last November and then abandoned by incumbents in the ensuing “Texodus.” And then there’s the utterly plausible flipping of the nine seats needed to take back the Texas House, last under Democratic control in 2002. Leading that charge from within the chamber as chair of the party’s legislative campaign committee is Austin’s own Rep. **Celia Israel**, who laid out opportunities for progress “that mainstream Texans are hungry for,” including Medicaid expansion, criminal justice reform, online voter registration (her own signature initiative), and most of all, a fair redistricting come 2021. “The house must have [a Dem] majority in order to be a counterweight to that dark place called the Texas Senate,” she said, with apologies to

the senators (e.g., **Kirk Watson**, **Carol Alvarado**) in the room.

One of those nine races is happening right now, a special election in **House District 28** in Fort Bend County; the Dem standard-bearer in that race, **Eliz Markowitz**, got a whoopin’ ovation from the crowd and a bunch of on-the-spot contributions via smartphone (www.eliz4tx.com, should you want to re-create this feeling at home), including from Perez himself. “This is no longer the Fort Bend County of **Tom DeLay**,” Israel noted. “Praise Jesus. Praise baby legislative Jesus.”

Other featured Fort Benders, Wallace and District Attorney **Brian Middleton**, are among the first black Democrats elected countywide in a place with a significant legacy of open and ugly racism; they and other speakers

returned to themes of justice and reconciliation throughout the evening. Three faith leaders – reverend, rabbi, imam – read from one another’s scriptures to tacitly remind the crowd which side the Democrats are supposed to be on, and featured speaker **Eddie Glaude** – professor at Princeton, contributor on MSNBC – sermonized on the moral imperatives of our red and Trumpish moment.

Glaude took care not to grant Democrats automatic absolution of their sins, but he could only avoid saying so much for so long. “If you act like Republicans, it will seal your fate,” he told the crowd. “The other side will speak to people’s fears; you must speak to their needs. ... Be more than politicians and those who seek power, [and] help make America anew.”

– Mike Clark-Madison

Protect Austin's Culture

VOTE AGAINST PROP A

on your city ballot

Join us in voting **AGAINST** Prop A >>>



“We do not believe that those behind the proposition set out to hurt organizations like the YMCA or, by extension, to hurt the kids and families we serve. But I am here today because, if Proposition A passes, that is exactly what will happen,”

—
James Fink
President and CEO
of the YMCA of Austin

“We believe that access to the arts in Austin is a *fundamental right* for all Austinites. Proposition A is a threat to that fundamental right, and we urge everyone in Austin to vote no on Proposition A.”

—
Cory Baker
President and CEO of The Long Center



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Councilmember D2
Natasha Harper-Madison
Councilmember D1
Sabino 'Pio' Renteria
Councilmember D3
Greg Casar
Councilmember D4

Ann Kitchen
Councilmember D5
Jimmy Flannigan
Councilmember D6
Paige Ellis
Councilmember D8
Kathie Tovo
Councilmember D9
Alison Alter
Councilmember D10
Sheryl Cole
State Rep. HD-46
Vikki Goodwin
State Rep. HD-47
Gina Hinojosa
State Rep. HD-49
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AllAustinAgainstA.com

Fourteen months after the Land-Development-Code-rewrite-that-shall-not-be-named went down in flames, amid squabbles over parking requirements and compatibility standards but also amid the conflict at the heart of the whole debate – how much new housing should be built in and near established neighborhoods – a new draft code has risen out of the previous effort’s ashes.

On Friday, Oct. 4, city planners released their initial draft of the Land Development Code Revision – no cool project names given (yet, at least) – and wouldn’t you know, many of the same conflicts that doomed CodeNEXT have reemerged as tension points. But this time around, several meaningful factors have changed.

For one, city staff had a much better idea of what Austin’s elected leaders were looking for, thanks in part to the adoption of two planning documents: the Austin Strategic Housing Blueprint and the Austin Strategic Mobility Plan, which built upon the 2012 Imagine Austin Comprehensive Plan. Together, the three plans served as guiding lights for staff, illuminating their path as they navigated the grim depths of designing a zoning code and map that prioritizes “all types of homes for all kinds of people in all parts of town,” and “a development pattern that supports 50/50 Transportation Mode share by 2039” – that means half of all trips taken will be by means other than driving alone, the overarching goal of the ASMP.

That last bit of language, though, comes from another critical component of this LDC revision process: a series of policy questions posed by City Manager Spencer Cronk to City Council aimed at sussing out just what it is our local representatives wanted his staffers to achieve with the new land use code. The five-question survey posed directly some of the most challenging questions raised during CodeNEXT: How should compatibility standards between single-family homes and other uses be determined; how much parking should developers be required to build; what kind of housing types should the code prioritize; how many units should the city have the potential to build over the next 10 years; and should this effort be a set of minor tweaks, or a wholesale rewrite. The answers in the document approved by Council on May 2 in a 8-3 vote, after much laborious public drafting, seem to have provided staff with all of the insight they needed to deliver a new draft of the code.

That 8-3 vote in May (with Council Members Kathie Tovo, Leslie Pool, and Alison Alter against) represent perhaps the most important, if largely unspoken, post-CodeNEXT shift in the land-use debate: The preservationists have come up short so far in the political fight. The split Council vote in May offered a preview of how votes

on LDC Revision 2.0 are likely to play out (with some 7-4 votes sprinkled in, with Kitchen being the swing vote).

The majority on Council was provided thunderous support in November 2018 by Austin voters. Mayor Steve Adler won his reelection bid against former CM Laura Morrison – very much allied with the Council minority on land use issues – in a landslide. The historic \$250 million

housing more affordable in a growing city; promoting public transportation by allowing people to live along transit networks; protecting the environment in an increasingly urbanizing world – each of which has its own role in confronting the existential threat facing all cities, and the world, in the form of climate change. A revised code can’t achieve any one of those goals on its own, but without a modernized framework for

years, just to maintain *status quo* conditions in the housing market. In drawing up the new zoning map and code, City Council directed staff to triple that number in capacity, since not all properties will be developed with their maximum number of units all at once, and enable over 400,000 new housing units, alongside the Blueprint’s goal of producing 60,000 new subsidized affordable housing units while preserving 10,000 existing unsubsidized (“market rate”) affordable units.

Staff didn’t quite hit the 400,000 mark; but the LDC revision draft comes close enough to satisfy the more aggressively pro-density wing of the Council. Under the proposed code, staff estimates that 397,000 new housing units could be built in the next decade, with roughly 9,000 set aside as income-restricted housing through density bonus programs – essentially, additional incentives for developers (higher building allowances, less parking requirements, etc.) in exchange for building affordable units.

Clearly, that 9,000 falls well short of the 60,000 mark called for in the Blueprint, but as City Housing Policy Manager Erica Leak explained at a special called Council meeting on Tuesday, Oct. 8, there’s no way around that. Participation in density bonus programs that produce income-restricted housing is completely voluntary; if builders can’t justify the loss in profit that comes from renting or selling a home below market rate (even with a public subsidy), they don’t have to do it. Yes, that means they would not have access to the bonus entitlements that could make a project more profitable, but that may not matter under a code that, by right, allows them to build more housing on most lots throughout the city.

“There is no way an optional program will ever be able to reach the affordable housing goal alone,” Leak told Council at the Tuesday meeting. “This is the greatest number of affordable units I think the code can provide.” The city will need to explore other policies and partnerships that can produce affordable housing outside the scope of what a Land Development Code can do, and in the state of Texas, the tools available to cities to produce those badly needed income-restricted housing units are limited. Inclusionary zoning, as is the standard in other states – requiring developers, by law, to set aside a certain percentage of affordable units in any given development, just as they would set aside land for parks or sidewalks – is not legal in Texas. Neither are impact fees charged, by law, to developers to help build affordable housing projects. Nor does Texas have rent control laws, another tool used in other states to control housing costs for middle-to-low-income residents. Other than voluntary incentive programs, which have been greatly expanded under the proposed code, the city can turn

A New Code Rises!

The land use debate returns to the spotlight

BY AUSTIN SANDERS



GETTY IMAGES/JASON TOUT

“I believe we have more of a speculation problem, and less of a [housing] supply problem.”

PLANNING COMMISSIONER CARMEN LLANES PULIDO

Proposition A housing bond was approved with a whopping 73% of the vote (in an election that saw historic turnout, no less), and the anti-CodeNEXT Prop J, which would have required any future Land Development Code be put on the ballot for a citywide vote, was narrowly defeated. Both candidates who made the December run-off for the District 1 Council seat vacated by reliable preservationist Ora Houston advocated for finishing, and improving upon, what CodeNEXT started, with Natasha Harper-Madison now bringing those views to the dais. Together, the four election results sent a clear message that reverberated through City Hall: Austinites are ready for changes that a new LDC can make possible.

That means this LDC revision is saddled with some lofty goals: helping to make

how Austin uses its land (the current LDC was written in 1984), those goals will remain out of reach.

TOPIC A: HOUSING CAPACITY

For density advocates, the most pressing problem a new LDC can address is the city’s housing shortage. There are not enough homes – of all kinds – in the city to meet our current needs, let alone our continued, projected future growth. A modernized land use code can make it easier for developers to build different types of housing all over the city, while incentivizing them to include as many income-restricted affordable units as possible within each project.

The Austin Strategic Housing Blueprint identifies a need for 135,000 new housing units to be built in the city over the next 10

to bond programs to fund construction of affordable housing – such as the historic Prop A – or to Homestead Preservation Districts, a tool created under state law (by Austin’s own Rep. Eddie Rodriguez) to help specifically defined lower-income areas. The city can also act to preserve “naturally affordable housing units” – those that have aged to a point that their market-rate prices are affordable to residents living near the median family income.

BONUS PROGRAMS THAT WORK

The city currently has over a dozen density bonus programs that offer developers different incentive packages, in different parts of town, for building more housing. Most have not been very successful, and none (except the recently approved Affordability Unlocked program, which primarily will benefit developers of properties that are 100% income-restricted) have been applied citywide. The proposed LDC revision would change that; staff estimates that, currently, only about 5,600 acres of land throughout the city are eligible for some kind of bonus program. Under the new code, that number expands to 30,600 acres.

That won’t be enough to entice developers, though; as staff is quick to point out, the programs have to be calibrated in a way that makes economic sense to builders. Striking the right balance between incentives and affordability requirements required staff to consider a variety of conditions, such as the location of a development within the city’s different submarkets (or, for that matter, Council districts); whether or not units will be for rental or purchase; and what type of structure will be built

(stick-built, high-rise, mid-rise, missing-middle, etc.). If the economics of the bonuses don’t work out, they are likely to continue to go underutilized.

Proper calibration of the bonus programs is so critical that Mayor Steve Adler has advocated hiring a planning staffer whose sole job would be to monitor market conditions and adjust the programs as needed. “The ability for this code to work is dependent on us calibrating these programs correctly,” Adler told the *Chronicle*. “As markets change, the calibrations will need to change.” It’s unclear at this point if the fiscal year 2020 budget could accommodate that bonus program staff member, or if a budget amendment would be required, but it’s an idea Adler says he will continue to push.

What happens if the bonus programs aren’t used by developers? This is the fear of upzoning skeptics, who envision a future Austin much like the present day in many old urban-core neighborhoods, in which “greedy developers” sweep into a market with high land values and build big, expensive structures using only the increased zoning entitlements – thus evading any affordability requirements – and setting housing prices far beyond the reach of Austinites at the lower end of the income spectrum.

“I don’t favor the supply side approach” – that is, the theory that increasing the housing capacity will eventually level out housing prices – “because it drives speculation,” Planning commissioner Carmen Llanes Pulido, appointed by CM Kathie Tovo, told us of the code rewrite. “I believe we have more of a speculation problem, and less of a

CONTINUED ON P.21

LDC PUBLIC MEETING SCHEDULE

Citywide Meetings

- Fri., Oct. 18: Public Testing**, 1-8pm, Austin City Hall, 301 W. Second, third floor
Sat., Oct. 19: Open House & Office Hours #1, 10am-2pm, Conley-Guerrero Senior Center, 808 Niles
Wed., Oct. 23: Open House & Office Hours #2, 6-9pm, Austin Central Library, 710 W. Cesar Chavez
Sat., Oct. 26: Planning Commission Public Hearing, 9am, Austin City Hall, 301 W. Second

Council District Meetings

- Thu., Oct. 10: **Dist. 9** Town Hall & Office Hours, 7-9pm, Austin City Hall, 301 W. Second
 Sat., Oct. 12: **Dist. 3** Office Hours, 10am-2pm, Cepeda Library, 651 N. Pleasant Valley
 Mon., Oct. 14: **Dist. 2** Office Hours, 4-8pm, Southeast Library, 5803 Nuckols Crossing
 Tue., Oct. 15: **Dist. 1** Town Hall, 6-8pm, The Millennium, 1156 Hargrave
 Wed., Oct. 16: **Dist. 4** Office Hours, 4-8pm, Little Walnut Creek Library, 835 W. Rundberg
 Mon., Oct. 21: **Dist. 10** Town Hall & Office Hours, 7-9pm, Highland Park Baptist Church, 5206 Balcones
 Thu., Oct. 24: **Dist. 7** Town Hall & Office Hours, 6-8pm, Lamar Middle School, 6201 Wynona
 Mon., Oct. 28: **Dist. 8** Office Hours, 4-8pm, Hampton Oak Hill Library, 5125 Convict Hill
 Mon., Oct. 28: **Dist. 6** Town Hall, 6:30-8:30pm, Spicewood Springs Library, 8637 Spicewood Springs
 Wed., Nov. 6: **Dist. 1** Town Hall, 6:30-8:30pm, Turner Roberts Rec Center, 7201 Colony Loop

Check www.austintexas.gov/department/events/3630 for updates. Go to www.austintexas.gov/lcd-participate to register to speak one-on-one with planning staff during any of these office hours.


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NEW 2019-2020 SEASON

 Eddie Palmieri THU OCT 17	 Acoustic Alchemy FRI OCT 18	 Keiko Matsui SUN OCT 20	 David Wilcox WED OCT 23
 JD Souther TUE OCT 29	 David Bromberg THU NOV 7	 John McEuen & The String Wizards SUN NOV 10 JUST ADDED	 Jon McLaughlin FRI NOV 15
 Music of Abba SUN NOV 17	 Ottmar Liebert FRI NOV 22	 Peter White Xmas w/ Euge Groove, Lindsey Webster & Vincent Ingala FRI NOV 29	 Rahsaan Patterson SAT NOV 30
 The Association SUN DEC 1	 The Guess Who FRI DEC 6	 David Archuleta SAT DEC 7	 Tower of Power THU & FRI DEC 12 & 13
 Albright Family Christmas SAT DEC 14	 Mike Stern/Jeff Lorber Fusion w/ Jimmy Haslip & Dave Weckl SUN DEC 15	 Norman Brown Xmas w/ Bobby Caldwell & Marion Meadows FRI DEC 20	 Kim Waters SUN DEC 29
 Stanley Clarke FRI JAN 10-2020	 Dar Williams FRI JAN 17-2020	 Tuck & Patti SUN JAN 19-2020	 The Kingston Trio SAT FEB 1-2020 JUST ADDED
 Savoy Brown THU FEB 6-2020	 BJ Thomas SUN FEB 9-2020	 George Winston TUE & WED FEB 18 & 19-2020	 Mary Wilson of the Supremes FRI FEB 21-2020
 Wishbone Ash SUN FEB 23-2020	 The SteelDrivers WED FEB 26-2020	 Eliza Gilkyson & Carrie Rodriguez Las Hijas de Cancion SUN MAR 1-2020	 Atlanta Rhythm Section SUN MAR 8-2020

ALBERT CUMMINGS	3.26.20	NICK FRADIANI	5.12.20
RICKY SKAGGS	3.27.20	FELIX CAVALIERE'S RASCALS	5.16.20
STRUNZ & FARAH	4.2.20	BRUBECK BROTHERS CELEBRATE DAVE'S CENTENNIAL	5.17.20
CÉCILE McLORIN SALVANT	4.5.20	MAYSA	5.23.20
THE WEEPIES	4.7.20	FIREFALL	6.7.20
VICTOR WOOTEN	4.10.20	MONTE MONTGOMERY	6.11.20
ARTURO SANDOVAL	4.17.20	BOB SCHNEIDER & MITCH WATKINS	8.15.20
JANE MONHEIT	4.19.20	LARRY CARLTON	8.28.20
THE WAIFS	4.22.20	STANLEY JORDAN	8.30.20
ANNA NALICK	4.28.20	SPYRO GYRA	9.4.20
SUZY BOGGUSS	5.3.20	1964 THE TRIBUTE	9.11.20
CALIFORNIA GUITAR TRIO	5.7.20		

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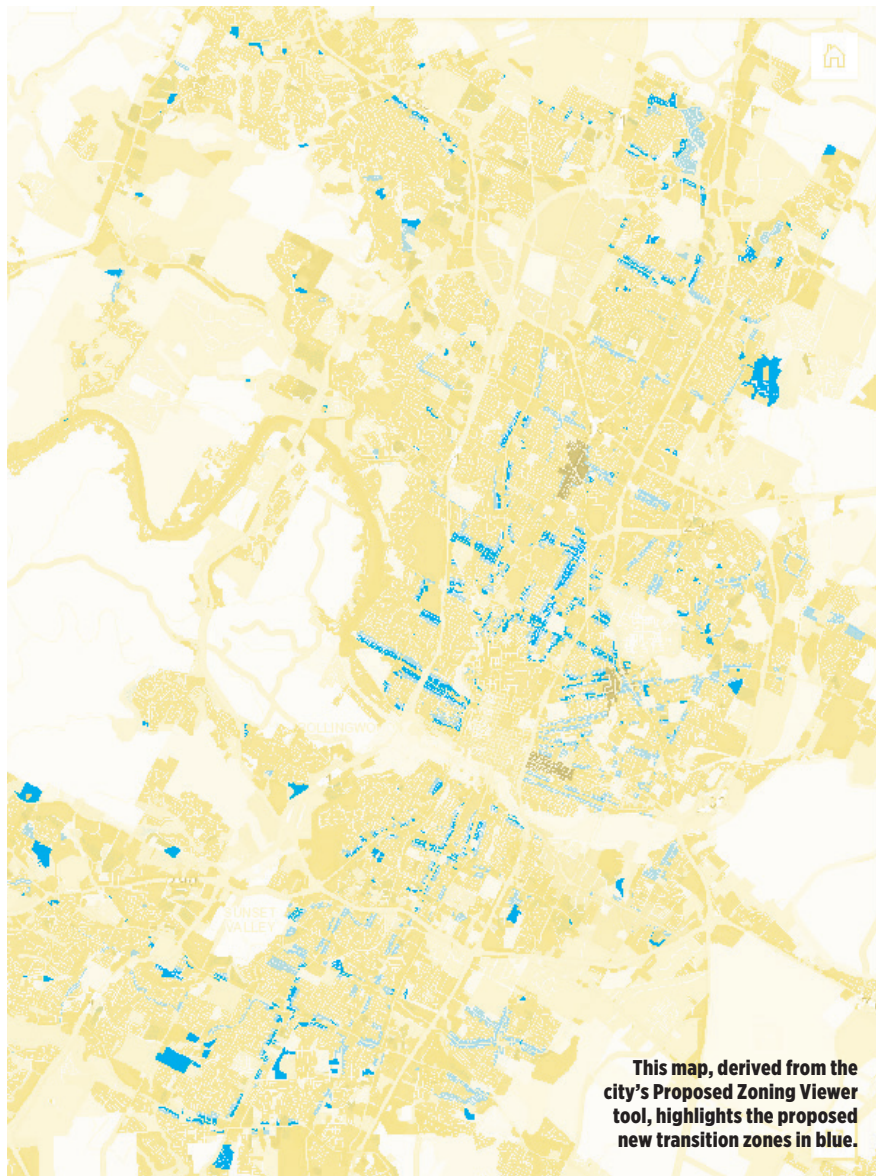
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TRANSITION AREAS, TRANSITION ZONES

One of the most highly anticipated components of the LDC revision involves the rezoning of properties along corridors, centers, and transit priority networks, as defined in Imagine Austin and the Austin Strategic Mobility Plan. These areas are seen by planners and developers as places where new housing capacity can be created to respond to market forces that have driven up land values in such desirable locations, with incremental increases in density (along what urbanists call a “transect”) between existing single-family homes and these target areas. Code skeptics have worried loudly and publicly that this will effectively wipe out established neighborhoods that now lie within Austin’s urban core and between high-demand centers and corridors. The LDC revision attempts to respond to both of these forces, as directed by City Council in its May 2 guidance to staff. Here’s what their efforts look like on the map.

Transition areas are the parts of town – generally within one to three blocks of a corridor, center, or transit priority network – that are proposed to be rezoned for more missing-middle and multifamily uses.

Transition zones are the new zoning categories to be applied to all tracts in the transition areas that are currently zoned for single-family homes and duplexes, plus a scattering of other current zonings. There are two such zones: RM1 and R4, with one providing more height, more units, and more impervious cover nearer to a major corridor, and the other slightly less on lots farther away.



This map, derived from the city's Proposed Zoning Viewer tool, highlights the proposed new transition zones in blue.

The Duval Street Corridor

Running north from the UT campus through Hancock, Hyde Park, and Ridgetop, this corridor stands out as the only transition area that’s currently zoned for single-family/duplex housing along almost its entire length, which changes significantly under the proposed zoning map. Council Member Kathie Tovo, whose District 9 includes the area, highlighted Duval as a point of concern at Council’s special called meeting to discuss the LDC revision on Tuesday, Oct. 8.

RM1: A residential multi-unit zone. Generally, it allows 40 feet in height; 60% impervious cover; narrow lot widths for townhomes, duplexes, and live/work spaces; and up to 6 units on a 5,000-square-foot lot, or up to 10 units with participation in an Affordable Housing Bonus Program (AHBP).

R4: A residential house-scale zone. It allows 4 units (8 with the AHBP bonus), 35 feet in height, 50% impervious cover, slightly narrower lot widths than in RM1, and standards intended to “maintain a house-scale aesthetic.”

Single-Family/Duplex: Properties outside the transition areas currently zoned SF will generally be rezoned to R2A, allowing two units per lot or, in some cases, left with their current zoning.

Other Zones: Properties in the transition areas zoned other than single-family/duplex residential were generally either left with their current zoning or given roughly similar new zoning.

NEW CODE CONTINUED FROM P.19

supply problem.” Llanes Pulido and others skeptical of the broad upzoning the new code would apply throughout most of the city would prefer the city do more to preserve its existing market-rate affordable housing stock, which will be difficult under a zoning code and map that generally allows more housing to be built in more parts of the city.

Per Council direction, staff included a “preservation incentive” intended to entice builders eyeing a lot for redevelopment to keeping aged structures on the lot. To qualify for the incentive, an existing structure must be at least 30 years old – typically the age at which existing housing stock becomes affordable at market rates – and remain in place alongside other development. If the builder complies with the preservation requirements, they would be granted permission to build a larger structure on the lot, alongside the existing house, with other site restrictions still constricting the project. Llanes Pulido told us she sees the incentive as, overall, a positive, but fears it won’t do much to help people on the verge of displacement stay in their homes. “People in those situations, generally, aren’t going to have the capital or credit to build a new structure” that could be rented to offset housing costs and keep them in place, she said.

MAPPING TRANSITION ZONES

One of the most closely watched aspects of the LDC rewrite has been the design and placement of transition zones (often referred to by staff and CMs as “transition areas,” perhaps in an attempt to sidestep the stigma they’ve gained among density skeptics), which act as buffers between neighborhoods filled with single-family homes and the highest-density developments throughout the city.

Although TZs only account for roughly 2% of the total zoning map, staff expects them to have a great impact on affordability, because they offer the greatest potential to develop “missing middle” housing, which offers the greatest opportunity to provide a variety of housing, through mixed forms, available to a range of income levels. (The Blueprint sets a target of 30% missing middle structures for the city’s housing stock.) The May 2 Council direction provided a bevy of guidance regarding the zones, including how many lots deep, generally, they should extend into neighborhoods; that they should be located along Transit Priority Networks, where the city’s future public transportation is likely to be built out; and that they should

permit “house-scale” structures that allow greater density in forms that are more compatible with single-family homes.

For the most part, pro-density advocates have celebrated the implementation of TZs, with some groups already clamoring for the zones to go further, while others acknowledge the need to compromise with neighborhoods worried about the impact upzoning in their areas will have on their homes. At the Tuesday Council meeting, CMs Tovo, Pool, and Alter – the three most reliably preservationist members – called into question how staff chose to map some of the transition areas; with Tovo drawing specific attention to Duval Street, which is mapped within a TZ that runs 10 lots deep on each side of the roadway – well above the 2-5 lot depth recommended by Council as general guidance for drawing the zones.

Looking at the zoning map, it’s clear that some parts of town have a much higher concentration of TZs and density bonuses – mostly in the central neighborhoods and eastern parts of the city.

This fact has riled up neighborhood groups in the urban core, but LDC rewrite co-lead Brent Lloyd told us that the distribution of TZs was a consequence of the criteria laid out by Council in its May 2 policy direction document. Among those criteria was proximity to Transit Priority Networks or in Imagine Austin’s activity centers; location within the urban core or in a High Opportunity Area (as defined by the Enterprise Opportunity360 Index, basically a metric of how much an area needs more affordable housing); or if an area contains a “well-connected street grid.” Zoning areas that met more of those criteria were to be upzoned with greater intensity, and Lloyd told us “there were not a lot of areas that met most of the criteria.”

Most of the Transit Priority Networks are in the central city and Eastern Crescent, so that played a role in mapping the TZs, although Lloyd said staff attempted to upzone parts of High Opportunity Areas that may not be near transit corridors, but have access to frequent bus service. Vulnerability to displacement also played a role in how intensely TZs were mapped; generally, neighborhoods identified by the UT Uprooted study as susceptible to gentrification were zoned less intensely than other areas. That could explain the deep TZs found in parts of Tovo’s District 9, which contains some of the wealthiest neighborhoods in Austin.

CONTINUED ON P.22

“There is no way an optional [density bonus] program will ever be able to reach the [city’s] affordable housing goal alone.”

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LDC ZONE SUMMARY

Residential House-Scale (R) Zones include single-family detached houses, duplexes, small multiplexes, cottages, townhouses, and accessory dwelling units (ADUs). If there is a number in these zone names, it represents how many units per lot are allowed under base entitlements. Additional units can be achieved through a preservation incentive, or in R4, through participation in the affordable housing bonus program. Aside from Rural Residential and Lake Austin (carried over from current code),

- **R1** allows single units on lots as small as 2,500 square feet.
- **R2A, R2B, and R2C** are the most common “single-family” zones, allowing at most a duplex or a house with an ADU, on a 5,000-square-foot lot. R2C allows small lots, down to 3,500 square feet.
- **R3** allows single-family, but also up to three units per lot in a cottage court or multifamily; it also allows townhouses on an 1,800-square-foot lot.
- **R4** is the less intense of the two missing-middle zones that are mapped in the transition areas, allowing up to four units (or eight with an affordable housing bonus) on a standard lot, or townhomes on narrow lots, but not single-family. However, existing single-family homes rezoned as R4 are grandfathered indefinitely, until such time as multifamily is built on the site.

Residential Multi-Unit (RM) Zones

cover everything from multi-story residential buildings to manufactured homes. No retail, office, or restaurant/bar uses are allowed. One parking space per unit is required, with reductions for certain categories such as co-ops and senior housing, and a complete exemption for properties within a quarter-mile of corridors or centers.

- **RMI** is the more intense missing-middle zone that’s mapped in transition areas. It allows six units per lot, or up to 10 with affordable housing and preservation bonuses, 40’ height, and 60% impervious cover.
- **RM2** allows up to 24 units per acre, 40’ height, and 60% impervious cover, or up to 60 units and 60’ with affordability bonuses.
- **RM3** allows up to 36 units per acre, 60’ height, and 70% impervious cover, with affordability bonuses for up to 76 units.
- **RM4** allows up to 48 units per acre, 60’ height, and 80% impervious cover, with affordability bonuses for unlimited density and 90’ in height.
- **RM5** allows up to 54 units per acre, 90’ height, and 80% impervious cover, with affordability bonuses for unlimited density and 120’ in height.
- **MH** is a new zone specifically for mobile home parks.

Main Street (MS) Zones require a ground-floor pedestrian activity use with a mix of allowed uses above, creating a vertical mix of uses along corridors and activity hubs to increase walkability.

- **MS2A** and **MS2B** have the same site development standards – up to 24 units per acre in townhomes or live/work spaces, 45’ height (or 65’ with the affordability bonus), and 90% impervious cover – but allow different uses.
- **MS3** allows townhomes and live/work, but also multifamily at up to 54 units per acre, and up to 65’ height (or 90’ with affordability), and 95% impervious cover.

Mixed-Use (MU) Zones allow a mix of uses, including housing, office, and services. Properties that do not have a residential entitlement today can add dwelling units only by providing income-restricted housing units.

- **MU1** is intended to allow residential and/or service uses within walking distance of low-intensity residential neighborhoods, or to maintain an area with an existing pattern of commercial uses in house-scale buildings. It allows up to 18 units per acre, 35’ height, and 70% impervious cover, with a “house-scale aesthetic.”
- **MU2** is similar, but allows up to 24 units per acre, and 40’ height.
- **MU3** drops the “house-scale aesthetic,” and allows up to 60’ in height with an affordability bonus.
- **MU4** is “intended to provide a mix of medium scale and intensity residential and commercial uses, including employment, shopping and daily services, and neighborhood amenities for nearby residents.” It allows up to 36 residential units per acre, 60’ in height, and 80% impervious cover.
- **MUSA** and **MUSB** zones have the same site development standards – up to 48 units per acre, 60’ height (or 90’ with the affordability bonus), and 90% impervious cover – but allow different uses. MUSA prioritizes housing and uses that serve people along corridors.

Regional Center Zones are intended for areas identified in Imagine Austin as centers that include jobs and housing. These zones – **Urban Center**, **Commercial Center**, and **Downtown Core** – are primarily found Downtown and are the most intense mixed-use zones available.

Commercial and Industrial Zones include uses related to recreation, office, service, storage and warehousing of goods, manufacturing, research-related uses, and other similar uses.

Other Zones include the following uses: agriculture, airport-related services, conservation lands, “former Title 25” (i.e., carried over from current code), publicly owned land, parks, specific regulating districts, and planned unit developments.

NEW CODE CONTINUED FROM P.21

Like many portions of the code and map, Lloyd reminded us that we are only looking at a draft, and there is still time for community input and tweaking. “We fully expect conversation and debate to continue on some of these subject areas,” the city planner told us on Tuesday, Oct. 8. “We are aware there are some issues with the proposal, and look forward to hearing from Council and the community on how we should move forward.”

Two other issues with the design of the TZs will continue to be debated in the public and by CMs: How a lot with a single-family home on it should be developed if that structure is demolished voluntarily, and how much on-site parking should be required on developments within the zones? Initially, staff pursued a policy that would have prohibited property owners from rebuilding a single-family home on an upzoned TZ lot if they voluntarily demolished the structure for a remodel, but Lloyd said robust community feedback persuaded staff to change course there. Now, if a single-family home is destroyed by a natural disaster or voluntary demo, it can be rebuilt as a single-family structure; however, if at any point the single-family home is converted to any type of multi-unit use, the lot cannot go back to single-family use without a zoning amendment.

That policy is at some odds with the new code’s overall goal of discouraging the construction of new single-family homes, as many observers have pointed out. CM Greg Casar told us it was something his office was paying close attention to. “I am OK with a builder rebuilding a [single-family] home,” he told us, “but I would like to disincentivize that from being a big McMansion. I don’t see that the draft disincentivizes this enough.”

Another proposal that has caused a stir is the general reduction in parking minimums. The goal here is twofold: one, to help the city achieve the 50/50 split between solo driving and all other modes of transportation called for in the ASMP; and two, to free up more land to build more housing.

However, the first goal presents a chicken-and-egg problem: Austin, like most Texas cities, has been car-dependent for decades, and weaning residents from that

habit will require much more robust public transit than we currently have. Until that infrastructure is built out more adequately, it’s a hard sell to get most commuters to rely on the bus over their car. The opposite side of that argument holds that discouraging people from driving – like, by reducing the number of parking spaces required (and thus available) in a new development – is a good way for a city to grow ridership in its transit services and promote other travel modes (walking, biking, carpooling, remote working, and yes, even scooters).

The merits of either strategy aside, the proposed LDC takes steps to reduce the amount of land in Austin devoted solely to storing cars, by both limiting minimums and imposing parking maximums throughout the city. Residential structures outside of Downtown generally require one parking space per dwelling unit, but under the LDC revision, properties within one quarter-mile of transit corridors and activity centers are not required to contain any general-use parking at all; if a sidewalk connecting to that corridor is not available, they can be developed with half of the parking otherwise required. (All properties must have spaces compliant with the Americans with Disabilities Act, a mandate that supersedes Austin’s local codes.)

There are still practical details to be worked out. In mapping lots eligible for reduced parking minimums, staff have not yet considered the street space occupied by the city’s curbside pickup services (waste, recycling, and compostables, each set five feet apart along the curb), which can significantly reduce the amount of on-street parking available on pickup nights. Lloyd tells us those are the kinds of details staff will continue to analyze – with public input – as the LDC process moves forward.

THE ENVIRONMENTAL IMPACT

Much of Austin’s political identity has been defined by its progressive environmental protections, so it’s no surprise that ensuring that legacy is carried on through the LDC revision has been on the minds of many code-watchers. But in the years since the landmark Save Our Springs Ordinance passed in 1992, back when opposition to development in general (as an infringement



Greg Casar

JANA BIRCHUM

“I am OK with a builder rebuilding a [single-family] home, but I would like to disincentivize that from being a big McMansion. I don’t see that the draft disincentivizes this enough.”

CM GREG CASAR

HOW TO LEARN MORE

Staff report on the draft LDC rewrite: This 50-page summary is a good place to start your reading about the code. It's available off the project's main page, www.austintexas.gov/lcd. From there, most of the new info is on the **Code Drafts** page:

Proposed Zoning Viewer gives a side-by-side comparison of current and proposed zoning for every lot in the city.

Code text is available as one 1,366-page file, or broken into its 12 chapters (Chapter 3 is the 500-page breakdown of all the zoning codes).

Council Criteria for Mapping Transition Areas Viewer is an interesting interactive map showing how every tract ranks on City Council's criteria for where to map missing-middle residential zones.

Proposed Land Development Code Revision Timeline is on the Resources page, along with a lot of other useful info, and shows Council's final consideration in early December.

Meeting schedules are on the front and Participate pages, the latter of which also has info about submitting alternative map ideas and setting up one-on-one meetings with staffers to discuss specific issues.

on open space, habitat, and natural resources) was a feature of much environmental activism, what it means to be an environmental progressive has shifted.

In the nearly three decades since SOS, a trove of climate change research has shown that development density – when carried out responsibly – is one of the best ways to reduce carbon emissions in cities. The reasons are numerous: denser communities promote walking and bike riding as viable alternatives to car travel, which accounts for 35% of greenhouse gas emissions in Travis County (per the Austin Community Climate Plan); buildings with shared walls provide better insulation, reducing the energy needed to heat and cool homes (the latter of which will continue to rise with the growing number of record-high temperature days in Austin); and on a regional basis, denser development results in less impervious cover (the most tangible negative outcome of what we call “sprawl”).

The question of allowable impervious cover – i.e., the use of concrete and other surfaces that can't absorb rainfall – has been hotly contested within the LDC rewrite debate. The proposed code allows for some missing-middle developments within TZs to have up to 60% impervious cover (up from the current 40%, despite the Council direction from May calling for no increase in impervious cover citywide). The staff report released alongside the code drop last week includes a section from the city's Watershed Protection Department that concludes: “The analysis showed that the draft code and map result in a very small, nominal increase (0.20 percent) in the maximum amount of impervious cover allowed citywide.” The report estimates that an additional 360 acres of impervious cover would be spread out over 176,390 acres of land under the new code.

Moreover, the new code and map proposals, which were drafted with estimates from the new Atlas 14 floodplain maps, require developers to build out “green infrastruc-

ture” on-site, intended to offset the increase in impervious cover throughout the city. Staff hopes that with greater proliferation of rain gardens and cisterns, biofiltration ponds, green roofs and other pieces of green infrastructure, water quality and retention will improve. In the current code, a redevelopment that does not increase impervious cover is not required to build out any new detention or drainage upgrades, but under the proposed code, redevelopments will be held to the same flood risk mitigation standards as greenfield developments.

Overall, Environment Texas Executive Director Luke Metzger predicts, the proposed code revision will have a positive impact on the environment in Austin – especially in the increasingly dire need to combat climate change. “One of the biggest things we can do in Austin in regard to climate change is addressing our land use code,” Metzger told us. “It's critical to reducing car dependency, and we need to do everything we can to discourage climate-busting sprawl.”

Now the LDC revision will move forward through public hearings, testing, town halls, and neighborhood association meetings before facing votes at the Planning Commission and, eventually, City Council. The mayor and his allies still hope to take a vote on first reading by the end of the year, with final passage sometime early next year.

The other side of the dais has already called that timeline much too fast for such a dense, legally complicated document (like Draft 3 of CodeNEXT, this version of the LDC rewrite is over 1,300 pages), and they would like the process to slow down for more community input. But the city has been working on some version of the LDC rewrite for the better part of a decade now, at the cost of over \$8 million, and for many at City Hall, it's time to move forward.

“What I hear from everyday people in the community is that this process has taken too long, cost too much, and gone too slow,” Casar told us earlier in the week. “I feel like we're in such a better place this time around, and I think it's time for us to act.” ■

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CALENDAR

OCTOBER 10-17

RECOMMENDATIONS FOR THE WEEK-MINDED

10 THURSDAY



THE FACULTY

Texas Spirit Theater, 7pm

COMMUNITY: **Power of Our Pride Presidential Town Hall Watch Party**
Parlor & Yard, 5:30pm

BOOKS: **Novel Night** Malvern Books, 7-8pm

MOVIES: **Ruthless** AFS Cinema, 7pm

THEATRE: **12 Ophelias (a play with broken songs)** Brockett Theatre, 7:30pm

COMMUNITY: **No Nostalgia** Swan Dive, 9:30pm

11 FRIDAY



GHOST QUARTET

Blue Genie Art Bazaar, 8pm

VISUAL ARTS: **"Carry the Remainder"**
Atelier 1205, 7-10pm

COMEDY: **The Black Vault** Institution Theater, 8pm

MUSIC: **Juan Wauters** Electric Church

MUSIC: **Nite School** Cheer Up Charlies

MUSIC: **AKAdemics Album Release**
Spokesman

12 SATURDAY



GAYCL

Cheer Up Charlies, 9pm

BOOKS: **Texas Teen Book Festival**
Southwestern University, 9am-5pm

BOOKS: **Staple! Independent Media Expo**
Millennium Youth Entertainment Complex, Saturday-Sunday

COMMUNITY: **Austin Veteran Arts Festival**
AISD Performing Arts Center, 1-5pm

VISUAL ARTS: **"Queers of Austin"** Dougherty
Arts Center, 5-7pm

MUSIC: **Tex Smith Album Release** Sam's Town
Point

MUSIC: **Venus Twins** Swan Dive

13 SUNDAY



DAVID BRENDAN HALL

VANESSA GONZALEZ LIVE RECORDING

Cap City Comedy Club, 7 & 9:30pm

KIDS: **Yana Wana's Legend of the Bluebonnet** Teatro Vivo, 11am & 2pm

COMMUNITY: **Cut-a-Thon & Benefit for Maggie Lea** Cheer Up Charlies, 12:30-4pm

THEATRE: **Jesus Christ Superstar** Bass
Concert Hall, 1 & 7pm

CIVICS 101: **Straight Talk on Immigration**
St. Andrew's Presbyterian Church, 2pm

THEATRE: **Dionysus in America** The Vortex, 8pm

14 MONDAY



JOHN ANDERSON

SWERVEDRIVER

Empire Control Room

MUSIC: **Thalea String Quartet** The Townsend

MUSIC: **Justin Townes Earle** 3ten ACL Live

15 TUESDAY



THE RABBLE LIVE SHOW

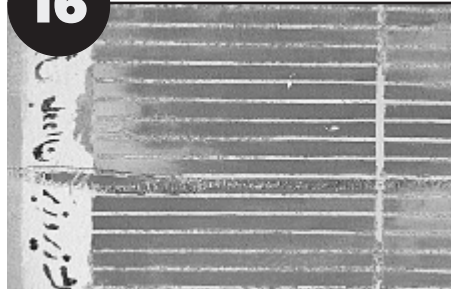
The Riveter, 6:30-8:30pm

VISUAL ARTS: **Adrian Armstrong** The Line
Hotel Austin, 5-8pm

CIVICS 101: **Legalizing Marijuana: What Are the Economic, Social, and Cultural Impacts?** LBJ Library, 6:30pm

BOOKS: **Paul Theroux: On the Plain of Snakes** BookPeople, 7pm

16 WEDNESDAY



"A LAND WITH NO NAME"

Co-Lab Projects, noon-6pm

FOOD: **Outstanding in the Field** Boggy Creek
Farm, 3pm

COMMUNITY: **Transgender Feminisms Reading Group** BookWoman, 6:30-8pm

17 THURSDAY



EDDIE PALMIERI

One World Theatre

MUSIC: **Austin Uncharted** Barracuda

BOOKS: **The Good Life: Letterpress** Austin
Book Arts Center, 7-9pm

THEATRE: **SVT: Three Headed Festival**
Rogge House Ranch, 8pm

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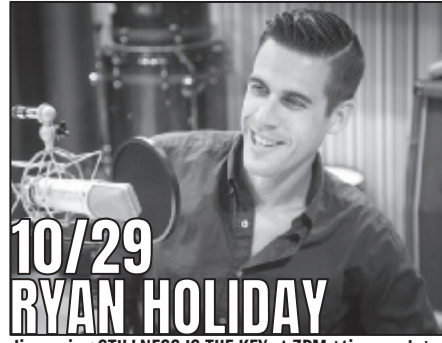
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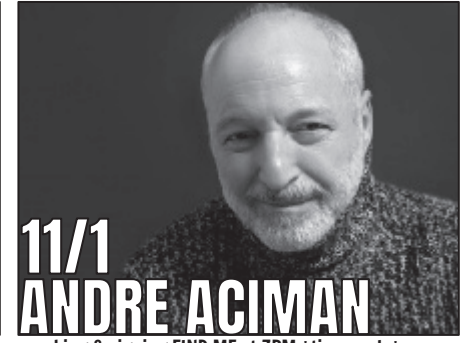
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 THURS 10/31 6PM
EVA CHEN - JUNO VALENTINE AND THE FANTASTIC FASHION ADVENTURE

SUN 11/3 3PM @ Riverbend Centre
HILLARY CLINTON & CHELSEA CLINTON - GUTSY WOMEN







TUES 11/5 6PM
JON KLASSEN - THE HAT BOX

WED 11/6 7PM @ Central Presbyterian Church
RACHAEL RAY - RACHAEL RAY 50

THURS 11/7 6:30PM
KARAMO BROWN - I AM PERFECTLY DESIGNED

MON 11/18 7PM
ACE ATKINS - ROBERT B. PARKER'S ANGEL EYES

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ARTS & CULTURE



Jake Cordero & Albert Lucio

DAVID BRENDAN HALL

SPIRIT GUIDES

With Austin Séance, Jake Cordero and Albert Lucio take you through the experience of contacting the departed

BY RICHARD WHITTAKER

“Is there anybody there?”

That’s the question asked in the dark since time immemorial, and the séance has become the great American experiment in that realm. Some say that the rite opens doors to the afterlife. Others say it’s all a trick. Others still call it a game but enjoy the act. In the eyes of Jake Cordero, co-creator with Albert Lucio of the Austin Séance, “The mystery is what’s important.”

Lucio had always been fascinated by “things that go bump in the night,” he says, and spent three years working with ghost hunters in Texas, Kansas, and Nebraska before dedicating another two to exploring the world of psychics, “learning and understanding how they experience the supernatural.” He moved to Austin and was walking down South Congress one day when he spied a mysterious figure: Sofia, the Girl Who Knows, an old-school mentalist.

In fact, that was Cordero’s daughter, and her father was working as her assistant. He and Lucio inevitably fell into conversation. That’s when Lucio discovered that the Corderos would hold séances at their home “for friends, when she was little, at Halloween parties,” says Cordero. “He was interested in those kind of things, so we just decided to take that show on the road.”

“It’s like how Siegfried and Roy met,” says Lucio. “One guy was a magician, the other guy was like, ‘Well, I’ve got cats.’”

The Austin Séance began very much like the Cordero family version, just for friends at parties. However, in 2016 they held their first evening at the Vortex, and it has been the home to their uncanny explorations ever since. Or rather, a home. They’ve taken the séance around Austin and to San Antonio, performing in historic homes – anywhere they can set up their spirit cabinet or a pendulum or Wilbur Board.

Lucio and Cordero are very clear on what the Austin Séance is not. It’s not a haunted attraction or spook show or magic show (per Cordero, anyone expecting floating candlesticks will be disappointed) or theatrical performance. “We wanted a unique experience,” says Lucio, “so when we started constructing the séance, we looked back at old books and texts.”

“Our demonstrations are very educational in nature,” says Cordero, “and that’s why we’re often invited by museums, because a good part of our presentation is about the history of American spiritualism.”

Every culture has had its notion of communing across the gauzy border between the lands of the living and dead, but the séance, with its blend of mysticism and semi-scientific method, was born of the mid-19th century. It was the most resplendent flowering of the spiritualist movement, an amorphous collection of folk religions that grew out of Western and Central

New York State. The area became such a hotbed of wild beliefs that it became known as the Burned-over District, because there was no one left to convert. It’s where the Mormons got their start; it was home to the millenarian Millerites; and, most importantly for the growth of the séance, it was the birthplace of the Shakers. “They become the first American mystics because they are contacting the dead,” Lucio explains.

Spiritualism exploded into the pages of the new tabloid press in the 1840s with the Fox sisters, two siblings in Hydesville, N.Y., who convinced their parents and then the whole world that they could communicate with the dead. Their “one rap for yes, two raps for no” act was later debunked, but by then the fire was lit. At spiritualism’s peak, as many as a third of all Americans had some form of spiritualist belief. “There were 60 newspapers and over 300 different clubs, all dedicated to this,” says Lucio.

Some sitters have received messages that seem too precise to be an accident. Of course, the immediate question is whether what’s happening is real or fake; for Cordero and Lucio, that’s irrelevant.

What was special about this era was that it threw out everything earlier religions and superstition had established. It didn’t take the seventh son of a seventh son or a child born with the birth caul still over their head or an oracle or priest as interlocutor with the infinite. “You didn’t need an innate ability,” says Lucio. “You could just be playing a game in the dark and make this contact.”

Another part of the puzzle was the Industrial Revolution and the new age of invention. After centuries of science being the restricted domain of academics and clergymen, suddenly it was democratized: If you could trigger a dead frog’s kick with electricity or send a message over impossible distances instantaneously by telegraph, was it so strange to believe that some new

gizmo could pierce the eternal veil? Lucio says, “It creates this DIY movement of contact, creating your own technology and your own science. So you get hundreds of different kinds of devices to contact the spirits.”

That explosion of gadgets and gizmos fascinates Lucio. “First there’s the top hat, then you get table-tipping, then you get the planchette, then you get the Ouija board, and then you get into electrical devices, and then the radio becomes part of the séance, and the Victrola. There’s all these new technologies, and we’re going to see if the spirits can influence them.”

Yet the Austin Séance isn’t some a traveling exhibition or pseudoscience lecture. While they’re respectful of the history, says Cordero, a séance “was considered in the way of parlor games. ... It was a fun way to spend an evening, and with our own presentation we’ve kept that in mind.” Every session of the Austin Séance begins the same, with an opening introduction and an explanation of what tools and techniques are being used. “But,” Cordero adds, “once the sitting itself begins, they’re all different.”

There are no guarantees anything will happen, but some sitters have received messages that seem too precise to be an accident. Of course, the immediate question is whether what’s happening is real or fake; for Cordero and Lucio, that’s irrelevant. It’s not important to them whether it’s a spirit moving the pencil on a Wilbur Board or the involuntary muscular motions of the ideomotor effect or if sitters find patterns in randomness. It’s about placing the participants in an American tradition. That’s why it’s vital, Lucio says, “to come from a place of reverence. Much of it is geared to afterwards, when people can sit around and talk about their own experience.”

It’s that word “experience” again. Even after hundreds of events that they have organized, the pair has not reached a consensus about what is happening when the lights go out (Lucio, still far more skeptical, calls himself the Scully to Cordero’s Mulder), and that’s never been the point. Instead, Cordero says, “We endeavor to allow people to draw meaning from their own experience in the room. They come out of that space with questions, and they wonder what it is that they just experienced.” ■

The Austin Séance will hold sittings throughout October and November in both Austin and San Antonio. Details at www.austinseance.com.

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ARTS EVENTS

Pool of Her Own

In UT Theatre & Dance's *12 Ophelias (a play with broken songs)*, drowned Ophelia resurfaces, freed from Hamlet's shadow

BY ELIZABETH COBBE

Ophelia is a tantalizing character for a modern playwright to revisit. She follows all the rules, but Hamlet's doomed girlfriend really gets the short end of the stick in Shakespeare's grand tragedy. Arguably the original manic pixie dream girl, Ophelia goes mad after Hamlet's betrayal and her father's death, then drowns in a convenient stream. The boys around her feel just terrible about it.

The University of Texas' Department of Theatre & Dance is producing playwright Caridad Svich's take on the character with *12 Ophelias (a play with broken songs)*. Though it premiered over a decade ago, the play has new resonance in a year when women worldwide are seeking a reckoning of their power via #MeToo and other movements. Under Jess Shoemaker's direction, the

show is a moving, mysterious production that frees Ophelia at last from Hamlet's shadow.

The play opens with the first of many beautiful and memorable songs from sound designer and composer Carolina Perez, and then, with a gasp, Ophelia rises from the water. The world she floats up to both is and isn't

like the one we know from *Hamlet*. Delena Bradley's ingenious costumes, with their Elizabethan/punk/nature vibe, explain better than words can that there's a lot going on here.

Svich's plays aren't easy to synopsise. They're more poetry in action than

straightforward storytelling. As someone watching, you really have to just let the lines wash over you like the water in the pools onstage here (scenic design by Chris



12 OPHELIAS (A PLAY WITH BROKEN SONGS)

Oscar G. Brockett Theatre,
300 E. 23rd, UT campus
jointhedrama.org
Through Oct. 13

Running time: 1 hr., 25 min.

PHOTO BY LAWRENCE PEARL



Elizabeth George (I)
as Ophelia and Tanner
Hudson as Rude Boy

Conard) and trust that you, too, will float to the surface.

Something that clearly emerges is the force of Elizabeth George's turn as Ophelia. She's been wronged, but oh, how beautiful it is to see a woman give her own suffering a nod but refuse to let it drown her. It's in the same family as Chanel Miller's victim statement when she was known only as Emily Doe, and the power of seeing her present herself unapologetically to the world now.

The crimes against this Ophelia aren't as clear cut, though. Known here as Rude Boy, Hamlet has his own work to do to repair him-

self. Tanner Hudson is fascinating to watch in the role, especially as he literally wrestles with H (Miguel Ángel Lozano II), aka Horatio. The two boys can't just say what they feel for each other or anything else; instead, they have to pummel each other until they can't say anything at all.

UT's *12 Ophelias* is a good production with exceptional design. The nature of the script means it may not compute for audiences who prefer more literal, plot-centered theatre. For those who stick with it, though, there is beauty lurking between the lines. ■

THEATRE

OPENING

THE JIGGLEWATTS BURLESQUE

Jigglewatts Ruby Joule, Jolie Goodnight, Ruby Lamb, Something Blue, and Alexander the Great cast their spells while guest performer Godiva Morte adds her magic to the cauldron. Bonus: Live music from Mr. Lewis & The Funeral 5. Thu., Oct. 10, 8pm. Sterling Event Center, 6134 Hwy. 290 E., 512/261-0142. \$20-160. www.thejigglewattsburlesque.com.

AUSTIN SHAKESPEARE: THE ODYSSEY

Fighting that Cyclops! Escaping from those Sirens! Austin's own Ann Ciccolella has written a new adaptation of Homer's epic tale, presented here with Sam Grimes as Odysseus, Nancy Eyer mann as Penelope, Justin Scalise as Zeus, Regan Goins as Athena, Ethan Santo as Telemachus, and Taylor Flanagan as Calypso. Fri.-Sat., Oct. 11-12, 7:30pm. Long Center for the Performing Arts, 701 W. Riverside, 512/474-5664. \$25 and up. www.thelongcenter.org.

♣ **DIONYSUS IN AMERICA** Imagine a dystopia in which women suffer endless harassment and right-wing politics wrench away women's control over their own bodies; in response, American women heed the call of Dionysus and flee to new, strange, euphoric rites in Iraq, the cradle of civilization, and ... you won't believe what happens next in this radical re-writing of *The Bacchae* from acclaimed poet and combat veteran Jenny Pacanowski. Produced as part of this year's Austin Veterans Arts Festival,

this is a collaboration between military veterans and their families, an Iraqi composer, a diverse cast, and an all-Austin community chorus. Directed by Karen Alvarado and J.M. Meyer for Thinkery & Verse and Canopy Theatre. Thu.-Sun., Oct. 11-20, 8pm. The Vortex, 2307 Manor Rd., 512/478-5282. \$15-35. www.vortexrep.org.

♣ **GHOST QUARTET** Penfold Theatre brings a bounty of ghostly elegance to your Halloweening season, as Liz Fisher directs Dave Malloy's happily haunted musical about love, death, and whisky. Listen in as four friends drink and spin yarns about two fairy-tale sisters, a tree house astronomer and a lazy evil bear, a subway tragedy, and the ghost of Thelonious Monk, as the disparate narrative threads interweave into a centuries-long tale of encounters with the otherworldly. (Note: The final two performances will be at the Driskill Hotel, with pre-show entertainment beginning at 7:30pm. Oct. 31: Ghost stories told by paranormal expert Nathan Jerkins. Nov. 1: Round Rock Ballet Folklorico share traditional Día de los Muertos dances and discuss the importance of the holiday.) Oct. 11-Nov. 1. Thu.-Sat., 8pm; Sun., 5pm. Blue Genie Art Bazaar, 6100 Airport, 512/850-4849. \$16-31 (\$45, Oct. 31 & Nov. 1). www.penfoldtheatre.org.

♣ **THE AUSTIN SÉANCE** Join Albert Lucio, Jake Cordero, and the lovely luminaries of Minx + Muse for cocktails and a shared exploration of the

mysteries that may await us just beyond the veil. Each session will include a brief lecture on the history of American spiritualism and its leading practitioners, a guided meditation, and, of course, a séance sitting. Bonus: Those cocktails are included in the price of admission. Sat., Oct. 12, 6:30 & 9:30pm. Minx + Muse, 605 W. 37th. \$40. www.minxandmuse.com.

THE VORTEX: FIRE & BRIMSTONE AWARDS

Join with the Vortex family and friends – those relentless makers of theatre, ritual, and spectacle – at this annual celebration of their most recent season's productions, with Fire Awards to honor artists and technicians for their achievements ... and Brimstone Awards to roast notable gaffes about which they can (finally) laugh. Sat., Oct. 12, 10pm. The Vortex, 2307 Manor Rd., 512/478-5282. Free. www.vortexrep.org.

SVT: THREE HEADED FESTIVAL

Salvage Vanguard Theatre roars back to the foreground of Austin's stagework scene with this second annual showcase of works and workshops curated by Kate Taylor. Examine the power of curses, the stranglehold of categorization, and the courage to overcome in two weekends of solo performances featuring dancer and choreographer Kelsey Oliver, actor and visual artist Kriston Woodreaux, and actor and activist Crystal Bird Cavieel. Also: a pre-show interac-

tive exhibit by Alyssa Dillard, a movement class led by Oliver, and that grotesquely gorgeous (and vice versa) Rogue at Rogge Monsters' Ball. Ah, there's so much to see and do, we reckon that a full-festival pass is the best way to go. See website for details! Oct. 17-27. Thu.-Fri., 8pm; Sat., 2, 5, & 8pm; Sun., 5 & 8pm. Extra shows: Sat., Oct. 26, 10:30am & 10pm. Rogge House Ranch, 3506 Rogge. \$5-25. www.salvagevanguard.org.

CLOSING

YANA WANA'S LEGEND OF THE BLUEBONNET

In this all-indigenous production – written by Maria Rocha and Roxanne Schroeder-Arce and directed by Rudy Ramirez for Teatro Vivo – 13-year-old María is sent to stay with her Coahuiltecan grandmother in distant Laredo for discipline and perspective. There, María is told an ancient story of young Yana Wana, who followed a revered deer to find water to save her people. Through Oct. 12. Fri., 7pm; Sat., 11am & 2pm. Mexican American Cultural Center, 600 River St. \$5-20. www.teatrovivo.org.

JESUS CHRIST SUPERSTAR Broadway

in Austin brings us the 50th anniversary tour of this award-winning Andrew Lloyd Webber and Tim Rice phenomenon that highlights the extraordinary events in the final weeks of the life of a certain mythic Nazarene. Note: Originally staged by London's Regent's Park Open Air Theatre, this production won the 2017 Olivier Award for Best Musical Revival. Through Oct. 13. Tue.-Fri., 8pm; Sat., 2 & 8pm; Sun., 1 & 7pm. Bass Concert Hall, 2350 Robert Dedman, 512/477-6060. \$30 and up. www.broadwayinaustin.com.

CHRON EVENTS EVERYWHERE YOU WANT TO BE IN AUSTIN
AUSTINCHRONICLE.COM/EVENTS

ONGOING

HANG This new play by **debbie tucker green** is the inaugural production for **Horizon Line Theatre**. Directed by **Chuck Ney**, it's a provocative and darkly humorous show that focuses on the aftermath of one woman's violent attack and how it has destroyed her life and her family, and it stars **Nadine Mozon**, **Barbara Chisholm**, and (yes, *Chronicle* Arts Editor) **Robert Faires**. *Through Oct. 19. Thu.-Sat., 8pm; Sun., 5pm. Extra show: Wed., Oct. 16, 8pm. Ground Floor Theatre, 979 Springdale #122, 512/840-1804. \$20-25. www.horizonlinetheatre.com.*

LITTLE SHOP OF HORRORS Howard Ashman and **Alan Menken's** classic musical about an insatiable man-eating plant is staged for **TexARTS'** professional series, with a fine cast cavorting with the pithy and puppeted carnivore, the whole spectacle under the direction of **Val Williams**. *Through Oct. 20. Thu.-Sat., 7:30pm; Sun., 2pm. TexARTS, 2300 Lohmans Spur, 512/852-9079. \$48-60. www.tex-arts.org.*

DRACULA This new adaptation of **Bram Stoker's** classic vampire tale is a sensual fantasy with a surprising twist: a bold heroine who dares to defy the ruler of the night. "**Seductive, romantic, and empowering**, this foray to the dark side is a juicy date-night," we're advised – and that seems, yup, just about right. Written and directed by **Steven Dietz** for **Zach Theatre**, with a kickass cast featuring **Sarah Kimberly Becker** as Mina Harker and **Keith Contreras-McDonald** as the titular bloodsucker. *Through Nov. 3. Wed.-Sat., 7:30pm; Sun., 2:30 & 7:30pm. Zach Theatre, 202 S. Lamar. \$30 and up. www.zachtheatre.org.*

COMEDY

IN THE CLUBS

CAP CITY COMEDY CLUB 8120 Research #100, 512/467-2333. www.capcitycomedy.com

LIZA TREYGER This NYC-based comic has her own Comedy Central half hour and album, *Glittercheese*. Reckon there'll be more than just cheese glittering when she lights up the Cap City stage. *Oct. 10-12. Thu., 8pm; Fri., Sat., 7:30 & 10pm. \$12-23.*

VANESSA GONZALEZ: LIVE ALBUM RECORDING Early show's sold out, but as of press time you can still get tickets for the second show. Which you want to do, obvs, because this woman is one of the funniest people to ever step on that Cap City stage. And you – you, citizen – you need some solid laughs right about now, don't you? *Sun., Oct. 13, 9:30pm. \$10-15.*

MICK FOLEY The WWE Hall of Famer brings his bestselling memoir, *Have a Nice Day*, to life onstage. *Mon., Oct. 14, 7pm. \$25-75.*

COLDTOWNE THEATER 4803-B Airport, 512/814-8696. www.coldtownetheater.com

BEST COMEDY ON AIRPORT There's **Sugar Water Purple** on Wednesday nights, of course. And this Thursday features improv supergroup **Friends for Now** and the sketches of those **Cold Ones**, then Friday brings the return of **Y'all We Asian**, right before the laser-sharp ladies of **Loverboy** and the **Live at ColdTOWNE** stand-up showcase. Saturday features the creepy pagan rituals of **Echo Lake Midsommar**, followed by true stories of life in **Angola** (AKA the Louisiana State Pen), and **Riot Society**, and – oh, see website for more!

ESTHER'S FOLLIES 525 E. Sixth, 512/320-0553. www.estersfollies.com

SUMMER SPLASH Ah, the fun seldom pauses, with musical comedy skits, magic, and a **political satirical revue** where the bustling backdrop of Sixth Street is on view through the stagefront window! Discover the "cool" new looks for climate control in the **Green New Deal Fashion Show**. Meanwhile, your favorite Democratic presidential candidates dive into the fray with Bernie torching up a torrid love song, Elizabeth Warren and Nancy Pelosi squaring off against the patriarchy, and Joe

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91.7 FM & KOOP.org

KOOP RADIO NEWS

Every week, Austin's own KOOP Radio broadcasts 20 unique news and public affairs programs. The vast majority of these shows are produced in-house and cover a wide array of topics with information not available from any other local media source.

Below is a sample of what you can hear by tuning into KOOP at **91.7 FM and KOOP.org** during the next few weeks.

Thursday, October 10 at 1:00 PM Shades of Green

The City electric utility Austin Energy is publishing its "Resource, Generation and Climate Protection Plan" in October 2019. We will be talking with energy advocates and representatives from the Electric Commission to discuss the new Plan.

Tuesday, October 15 at 1:00 PM Community Pilot Show

The upcoming Texas Book Festival is the topic of the show. We will be talking with Festival officials and book authors. Get a head's up on what to see and whom to hear at the large Festival which is at the state Capitol with over 300 authors and 50,000 visitors on October 24-26.

Thursday, October 17 at 2:00 PM Lights Camera Austin

Host Robert Sims will give a preview of the upcoming Austin Film Festival, an organization in Austin that focuses on writers' creative contributions to film. This year the festival will be October 24 – 31.

Thursday, October 17 at 6:00 PM Issues for Your Tissues

Host Katie Vitale speaks with Carisa Lopez of the Texas Freedom Network (TFN) to talk about sex education, the state's health curriculum standards, abstinence-only, and TFN's campaign to teach the truth.

And Heard Every Week... Wednesdays at 1 PM

Off Stage and On the Air

Join Lisa and Nicole discussing theatre from around the country and world & hear lively conversations with some of Austin's best theatre companies.



Liz Beckham (kneeling) and Brock England in *The Duchess of Malfi*

PHOTO BY CHRISTOPHER SHEA

I was once chastised by an editor for too frequently using the word “authentic” in my pieces (in my defense, I was writing for *Authentic Texas Magazine*). I guess I’m just drawn to the fluidity of a word that can describe the quality of a five-star chef’s cuisine as well as, say, the sincerity of a cheating spouse’s apology. Unsurprisingly, I found myself needing this sort of versatility when discussing the Hidden Room Theatre’s production of *The Duchess of Malfi*.

Presented in the arena-style, ballroom setting of the York Rite Masonic Hall, Hidden Room stages John Webster’s 1614 drama of love and revenge with historical genuineness. In addition to live music, replicated candlelight, and intricate period costumes, the cast performs Renaissance era gesture acting – a re-created style of theatrical movement developed by Shakespeare’s Globe Head of Higher Education & Research Dr. Farah Karim-Cooper.

While I’d expect this sort of fully realized theatergoing experience from Austin’s 2019 Cultural Ambassadors for Theatre, what impresses about *Duchess of Malfi* is that these intensively researched techniques together create a familiar human experience – one that proudly displays both historical and emotional authenticity (e.g., Karim-Cooper’s gesture acting; it’s these quick, primal moments of clean choreography that build on the dramatic base that the show’s actors aptly lay down.)

Setting a strong foundation is actor Liz Beckham, who plays the demanding role of the Duchess with a graceful urgency. As a performer, she seems to vividly feel each line. When she falls into a forbidden love with Antonio, Beckham displays an eagerness that captures the universal excitement of a new affair. Simultaneously, she encapsulates the heroine’s head-

strong nature so admirably that you may find yourself cursing Webster for killing off the character so early in the narrative.

But as deeply as Hidden Room’s staging is rooted in novel presentation, director Beth Burns knows when to pull these elements back. Case in point, the Duchess’ torture scene, which finds terror in nothing but a darkened stage and impactful performances (namely, the gleeful sadism of Ryan Crowder’s villainous Ferdinand). This brutality culminates in perhaps the most difficult-to-watch stage murder I’ve seen, with the broken Duchess strangled in a visceral manner, courtesy of Beckham’s ability to portray strength and pain at once.

What ultimately bridges the production’s lighthearted and macabre moments is a righteous, satisfying revenge, exacted here by the scheming malcontent spy, Bosola. Over the course of two hours, actor Judd Farris skillfully presents the inner journey that takes this character from unscrupulous henchman to bleeding-heart (if tragically mistaken) avenger. With a well-rounded energy, Farris provides a consistent north star for the show’s many unique characters to move toward and against.

As Act II draws toward its end, bodies of men both good and bad litter the stage. Before we’ve had a moment to contemplate this climax of violence, the actors return to deliver a jaunty, choreographed dance set to live string music. This distinctive curtain call is the cherry on top of this company’s quest to create a historically accurate theatrical experience. To me, this ending encapsulates what makes *The Duchess of Malfi* worth engaging: Here, Hidden Room has struck a delightful balance between realistic emotion and theatrical tradition – a balance that milks the word “authentic” for all it’s worth.

– Trey Gutierrez

THE DUCHESS OF MALFI

York Rite Masonic Hall, 311 W. Seventh
www.hiddenroomtheatre.com

Through Oct. 20

Running time: 2 hr., 15 min.

Biden getting handsy. Oh, and more. Bonus: That sexy magician **Ray Anderson** is going to wow you with illusions your mind won’t believe your eyes have seen! *Thu.-Sat., 8pm. \$25-35.*

FALLOUT THEATER 616 Lavaca, 616/676-7209. www.falloutcomedy.com

UNDERGROUND COMEDY This basement venue brings the funny seven nights a week. Monday starts things off with that sprightly revue of optimism called **Fuck This Week**, Tuesday’s got a **Monoscene** for you, there’s the all-female comedy showcase called **Garage** on Wednesdays, and the improv pairs of **Sloppy Seconds** this Thursday. Then, on Friday, don’t miss that **Drunk Spelling Bee** and the inarguable power of **Sure Thing** hosted by **Duncan Carson** and **Brendan K. O’Grady**. Saturday’s got the return of Meghan Ross’ **That Time of the Month** (it’s a Teen Halloween Showcase this time, oh!), followed by some story-centered **Sweet Lightning**, and – see website for more!

MIKE LEMME The last time this guy was in town, he put on a sold-out show inside an eight-person conference room in a co-working space. He is, he tells us, “aiming a little higher this time around.” Bonus: **Angelina Martin** hosts this show at the Fallout. *Sat., Oct. 12, 10pm. \$12-15.*

HIDEOUT THEATRE & COFFEEHOUSE 617 Congress, 512/476-1313. www.hideouttheatre.com

IT’S HIDEOUTRAGEOUS! Two stages, more fun. Thursday’s got that oddball **Free Fringe**. Friday brings us a **Teen Showcase** of improvisers, followed by the all-star **Big Bash** performative party, and then **TheatreDome**. On Saturday night, it’s time for the vampirific **What They Do In the Darkness**, the sinister three-ring improv of **Circus of the Damned**, and then the classic **Maestro** improv competition pretty much decimates the premises. See website for more!

VELVEETA ROOM 521 E. Sixth, 512/766-8358. www.thevelveetaroom.com

ELIZABETH SPEARS AND JOSH CABAZA Spears was a finalist in the Funniest Person in Austin contest in 2016 and 2018; she’s performed at BABESFEST, Out of Bounds, and Moontower Comedy Festival. Cabaza, of the *Daddy Nooooo!* and *Willful Ignorance* podcasts, animated “Blair & The Bear” on FMCW Studios. Together, they’ll post-rock the crowd – with **Andrew Wagner** hosting. *Fri., Oct. 11, 9 & 11pm. \$10.*

BUT WAIT – THERE’S MORE!

HIGH PRIESTESS COMEDY L.A.’s misplaced backyard comedy show (hosted by Angelina Martin) returns with tarot readings, a photo booth, and a full moon market! Drinks and vegan snacks provided by Celis Brewery and Sundaze, but you can BYO, too! *Sun., Oct. 13, 8-11pm. 7009 Langston Dr. \$10.*

HIGH TIDE COMEDY SHOW Hosted by **Allison Wojtowicz** and **Norah Franklin**. *Tue., Oct. 15, 9pm. Kinda Tropical, 3501 E. Seventh, 512/373-8430. Free. www.kindatropical.com.*

The Black Vault

Don’t mistake this for comedy, exactly. The Black Vault is a fully improvised show that spins horror tales in the style of **H.P. Lovecraft**, the writer best known for his Cthulhu Mythos. The show explores many of Lovecraft’s themes – ancient unspeakable terror, impossible twisted dreamscapes, unseen forces from beyond the stars that infect our minds, and the real horrors that humanity inflicts upon itself – but, note: This new production tells tales of creeping alien horrors via the experiences of those *not typically represented in Lovecraft’s work*. In other words: *Boo-yah, Howard Phillips, you old dead racist! Ia! Ia!*

Fri.-Sat., Oct. 11-26, 8pm. Extra show: Sun., Oct. 13, 8pm. \$15. Institution Theater, 3800 Woodbury, 512/895-9580. www.theinstitutiontheater.com



DANCE

AUSTIN DANCE FESTIVAL: CALL TO ARTISTS This is a modern dance festival happening in April of 2020 that will present **professional showcases, artist interviews, master classes, a youth concert, pop-up dances, and a Dance on Film screening**. Artists working in modern dance, postmodern dance, and contemporary dance are invited to apply for the professional showcases. Pre-professional youth companies are invited to apply for the Youth Edition Concert. Also accepting submissions to “Dance on Film.” Dance on over to the website for details. *Thu., Oct. 10. \$35 and up. www.austindancefestival.com.*

LOOKING FOR MORE DANCE CLASSES? Swing? Ballet? Tango? Pole dancing? **We’ve got myriad classes listed online**, with all manner of schools waiting to get your feet firmly on the floor – or soaring through the air – to joyful moves.

CLASSICAL MUSIC

UT INFORMAL CLASSES: THE MUSIC OF PHILIP GLASS Explore the music of a composer who has had an extraordinary and unprecedented impact upon the musical and intellectual music of his times. This class will focus on the music of Glass’ opera *Akhnaten*, about the Egyptian pharaoh of the same name. Note: The Metropolitan Opera will be broadcasting a live performance of *Akhnaten* on Saturday, Nov. 23, at the Arbor Cinema on Great Hills Trail, and you can attend this showing as an optional class event. *Classes: Oct. 24-Nov. 21. Thursdays, 6:30pm-8:30pm. Thompson Conference Center, Red River & Dean Keeton, 512/471-2900. \$95. www.informal.utexas.edu.*

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This project is supported in part by an award from the National Endowment for the Arts, the Texas Commission on the Arts, and the Cultural Arts Division of the City of Austin Economic Development Department.



“COLIN MCINTYRE: SYSTEMA PRAETERNATURAE”

Dimension Gallery, 979 Springdale #99, 512/479-9941
www.dimensiongallery.org
Through Nov. 30

Disregard, just for a moment, the viscous and pulsating abomination rising from the very center of Dimension Gallery: We'll get back to that at the end.

(Yes – we'll all get back to that at the end, won't we?)

Instead, cast your vision around the edges of the intimate Eastside exhibition space, where stark pedestals hold further evidence of what blacksmith, sculptor, musician, and at-least-amateur naturalist Colin McIntyre can do with metal, heat, and pounding human force.

Here are thick lengths of worked and beaten steel, yearning upward in helical ribbons, presenting as some gene-level combination of kelp and eel, now frozen in time and lending a benthic beauty to the gallery's waterless heights. These are “Systema Praeternaturae,” an extension of McIntyre's ongoing “Organism” series. Just plain *gorgeous*, all of it. “These works are inspired by taxonomy, the system in biology of classifying species based on their traits,” say the show's notes, name-checking Carl Linnaeus. “These sinuous, flowing forms are forged in steel with the liquid metal sheen of nickel plate.”

Well, most of the flowing forms are nickel-plated; there's at least one unplated specimen on display, its dark matte

surface revealing what visuals obtain before things get all shiny and resemble a sort of oversized Tiffany & Co. collection co-curated by Jacques Cousteau and H.P. Lovecraft. (Note: That's a compliment.)

Speaking of Lovecraft ... go ahead, now: Look at the central piece around which the rest of this sinuous “Systema” orbits. Look at the vertical conglomeration of desiccated mammal skulls and vertebrae and odd bones and feathers and snakeskins rising up like some sort of diabolical shrine in the middle of the room. Get an uneasy eyeful of this intentional stalagmite of *Osseous Refuse* that's painstakingly arranged around a hidden central pipe – a pipe pulsing out a stream of dark oil that slowly floods its way down the bone-bedecked pillar, saturating those collected ruins and remains of terrestrial life until it fills the square pool of liquid darkness surrounding the abomination's base.

The artist Colin McIntyre is many things, but until I saw this new sculpture of his, I would've sworn that *serial killer* was not one of them. I mean, let's not jump to any conclusions; the man's got so much creative industry going on, he simply wouldn't have time to wage a campaign of stealthy, consecutive human slaughter in our fair city. And he seems like such a nice guy, too, right?

But what the fuck, dude? That *Osseous Refuse* would give David Cronenberg nightmares. Tom Savini would be taken aback – and then a little jealous. And I ... I want to see it again real soon.

– Wayne Alan Brenner

MUSIC AT THE BLANTON: EPHRAIM OWENS

Austin's renowned jazz trumpeter has recorded with the likes of Mumford & Sons, Sheryl Crow, and Erykah Badu and is currently on tour with the Tedeschi Trucks Band – but he'll be playing at the Blanton's free Third Thursday showcase this night. *Thu., Oct. 17, 6pm. The Blanton Museum of Art, 200 E. MLK, 512/471-7324. Free. www.blantonmuseum.org.*

VISUAL ARTS

EVENTS

☛ LINE OPEN STUDIO: ADRIAN ARMSTRONG

The LINE Residency's second artist-in-residence explores **identity and what it means to be a black person living in modern America**, developing a new series of large portraits of black women. *Open studio hours: Through Oct. 15. Tue., 5-8pm; Thu., 2-5pm; Sat., 5-7pm. The Line Hotel Austin, 111 E. Cesar Chavez, 512/478-9611. www.bigmedium.org.*

MUSEUM OF FINE ARTS, AUSTIN: ART GALA

This 28th annual event features creations by Ron Wood, Kendra Scott, and John Carter. *Thu., Oct. 10, 7-9pm. The Line Hotel Austin, 111 E. Cesar Chavez, 512/478-9611. Donations accepted.*

☛ AUSTIN POTTERY FESTIVAL

View **demonstrations by local ceramic artists** throughout the day and participate in **interactive clay projects**. Take a tour of the Dougherty's clay studio and find out what community clay is all about. *Sat., Oct. 12, 10am-3pm. Dougherty Arts Center, 1110 Barton Springs Rd., 512/974-4000. Free. www.austintexas.gov/dougherty.*

THE GREAT EXHIBITION: PRINCE ALBERT, INDUSTRY, AND SPECTACLE

The Great Exhibition of 1851 marked the beginning of the age of world's fairs, technology, and mass media. Austin art historian **Karen Pope** leads an exploration of the exhibition – including the influence it exerted all the way out in Texas. *Sun., Oct. 13, 2pm. Neill-Cochran House Museum, 2310 San Gabriel, 512/478-2335. \$5-10. www.nchmuseum.org.*

HRC SUNDAY CINEMA: SENSE AND SENSIBILITY (1995)

Those who love English novelist **Jane Austen's** work will have the opportunity to see the **Austen in Austin** section of the

Harry Ransom Center's “Stories to Tell” exhibition, then watch a lineup of films based on her enduring work – on Sundays in October. This week: *Sense and Sensibility*. See website for more. *Sun., Oct. 13, 3pm. Harry Ransom Center, 300 W. 21st, 512/471-8944. Free. www.hrc.utexas.edu.*

BIG MEDIUM'S CREATIVE STANDARD: YOU ARE AN ORGANISM

Jane Hervey of #bossbabesATX leads this goal-mapping exercise, intended to help attendees identify their own values, mission, resources, and needs. *Wed., Oct. 16, 6:30pm. Big Medium, 916 Springdale #101, 512/939-6665. Free, but RSVP. www.bigmedium.org.*

OPENING

JGALLERY: CELEBRATION OF JUDAICA

Here's an exhibition of original artwork based on Jewish themes and symbols, including mosaics, hamsa, and Zentangles, by **Marvin Beleck, Marion Stoutner, Ginette Jordan, Martha Kull, and Susan Ribnick** – also featuring reproductions of 18 mosaics honoring the victims of the shooting of the Pittsburgh Tree of Life – Or L'Simcha Congregation. *Through Oct. 28. Shalom Austin, 7300 Hart Ln.*

☛ BUTRIDGE GALLERY: QUEERS OF AUSTIN

Ayla Erdener has created an exhibition celebrating those who have helped shape her life, her paintings depicting not only individuals, but the support, generosity, and safety she's found within the queer community. *Reception: Sat., Oct. 12, 5-7pm. Dougherty Arts Center, 1110 Barton Springs Rd., 512/974-4000. Free. austintexas.gov/jcbgallery.*

☛ SAGE STUDIO: ROAD TRIP THROUGH TEXAS

This exhibition at Sage features new work of scenes from the road – cars, trucks, maps, and common sights along Texas highways – by 10 Texas-based contemporary artists with intellectual and developmental disabilities: **Rick Fleming, Charlie French, Elijah Giorgi, David Sulak, Anna Burke, Sam Eiler, Larin Harp, Richmond F., Jackson Sutton, and Gav Sears**. Bonus: road-trip-inspired music, and a live painting demo. *Reception: Sat., Oct. 12, 7-9pm. SAGE Studio, 828 Airport. www.sagestudioatx.com.*

ONGOING

CHARLES WHITE AND THE LEGACY OF THE FIGURE This is one of two exhibitions on

master American artist **Charles White** that will be mounted at UT this fall, celebrating a major donation of White's artworks by Susan G. and Edmund W. Gordon, just as they participate in the centennial commemoration of the artist's birth. *Through Nov. 30. Christian-Green Gallery, 201 E. 21st.*

☛ **AARC: FALL INTO ART** The Asian American Resource Center presents four exhibitions that reflect on **community, cultural heritage, and nature in various media**: “Colours of Life: An Indian Perspective” by **Shruti Mehta**; “Pink Lotus” by **Marcella Kourkova**; and the group shows “Everything that Matters” and “Abstractions of AVAFest.” *Through Dec. 14. Asian American Resource Center, 8401 Cameron, 512/974-1700. www.austintexas.gov/aarc.*

AARC: INTER/SECTED AND A RIVER ACROSS THE EAST AND WEST

Photographers get the spotlight at this exhibit in the Asian American Resource Center, featuring Austin's **Ben Aqua** and the San Francisco artistic duo **Messrs. Su**. *Asian American Resource Center, 8401 Cameron, 512/974-1700. Free. www.austintexas.gov/aarc.*

☛ PUMP PROJECT: THE SKY IS BLUE AND WE'RE STILL TENDER

This new exhibition at Cloud Tree Gallery is an arrangement of works by artists offering **forms of connection** between, through, and within each other. Featuring art by **Sev Coursen, Sarah Kennedy, Ted Carey, Kirsten Lofgren, Betelhem Makonnen**, and more. *Through Oct. 26. Cloud Tree, 3411 E. Fifth. www.pumpproject.org.*

☛ **CO-LAB PROJECTS: A LAND WITH NO NAME** Sara Madandar's new series of paintings takes its inspiration from Persian history, exploring

how complex notions of gender and national identity have changed in Iran between the 19th and 20th centuries. *Through Oct. 26. Co-Lab Projects, 1023 Springdale Ste. 1-B, 512/300-8217. www.co-labprojects.org.*

☛ DIMENSION GALLERY: SYSTEMA PRAETERNATURAE

The show's name is a play on *Systema Naturae*, Swedish botanist **Carl Linnaeus'** monumental work that documented the entire system of classification that's still in use for all biology. The show's creator is the man who, with his wife **Moya**, runs the gallery in which it's displayed; and who created *The Resonant Lung*; and who reformed, in discrete parts, the warped and buckled floor from an ancient warehouse into an abandoned Austin church; and who – well, it's **Colin McIntyre**, of course, with a series of works that explore **imagined lifeforms with varied morphology**, rendered via sinuous, flowing forms **forged in steel** and blazing with the liquid-metal sheen of nickel plate. See review above. *Through Nov. 30. Dimension Gallery, 979 Springdale #99. www.dimensiongallery.org.*

GENERATIVE ART PROJECT: WHEN STARS COLLIDE

20 million years ago, two supernovae collided – causing ripples in the very fabric of space-time. 20 million years later, generative artist **James Pricer** created cataclysmic portraits of this event using the actual gravitational wave data. The exhibition features a box set of eight gravitational wave prints, a collision video, two unique explosion prints, and several generative objects. *Through Oct. 27. Generative Art Project, 1621 E. Sixth #1107, 917/523-1512. www.generativeartproject.com.*

☛ **GRAYDUCK GALLERY: SECURE THE PERIMETER** Some artists try to capture their city, their geographical region, and they succeed at it. Only the best will ever succeed as well as Austin's

Thalea String Quartet + The Westerlies + Invoke



Three of the country's most exciting ensembles team up for a night of epic music-making, as the Austin-based **Thalea String Quartet** and **invoke** are joined by New York's genre-defying brass quartet, **The Westerlies**.

Mon., Oct. 14, 7:30pm. The Townsend, 718 Congress #100, 512/887-8778. \$10-15. www.thetownsendaustin.com.

John Mulvany does in capturing his Eastside neighborhood. Listen: "This exhibition is an invitation to look closer," says the artist. "The neighborhood, like the natural world, is in a constant state of creation, transformation and decay." And this is precisely what you'll see, in Mulvany's array of realist, atmosphere-haunted paintings on the familiar grayDUCK walls. Recommended. *Through Oct. 20. grayDUCK Gallery, 2213 E. Cesar Chavez, 512/826-5334. www.grayduckgallery.com.*

GUZU GALLERY: HISTORY OF HORROR A veritable coven of 28 talented artists usher in the season of the witch with a terrifying new art show as that robust and graphics-forward gallery next to **Austin Books & Comics** pays respects to the spirits of yesteryear and the recent past – with more than 35 new works inspired by icons from the last 100 years of the horror genre. *Through Nov. 3. Guzu Gallery, 5000 N. Lamar, 512/454-4898. www.guzugallery.com.*

ICOSA GALLERY: TECHNORGANIC The two-person creative team of **Carlos Carrillo** and **Yevgenia Davidoff** and multidisciplinary artist **Rachelle Diaz** present an homage to infrastructure that exposes the vulnerability of built and natural environments while documenting the sweeping social changes of late-stage capitalism on a human scale. It's a collaboration that features **assemblage, photography, and painting**, and it'll immerse you. *Through Oct. 26. ICOSA, 916 Springdale, 512/920-2062. www.icosacollective.com.*

MEXIC-ARTE MUSEUM: DIA DE LOS MUERTOS It's the Downtown museum's annual **Día de Los Muertos** and **Community Altars** exhibition, bringing the dead to Austin and Austin back to life with a panoply of artists' macabre yet celebratory creations. *Mexic-Arte Museum, 419 Congress, 512/480-9373. \$10. www.mexic-artemuseum.org.*

MACC: TIERRA SAGRADA/ SACRED LAND For this new show, native Texan artist **Jesus Toro Martinez** has converted items from our collective carelessness – aluminum cans, restaurant takeout containers, old newspapers, plastic cups, plastic grocery bags, and on and on and on – into landscapes of Texas. *Mexican American Cultural Center, 600 River St., 512/900-3029. www.maccaustin.org.*

MODERN ROCKS: BUT I REMEMBER WHEN WE WERE YOUNG Manchester-born **Kevin Cummins** has an international reputation as one of the world's leading photographers and is famed for his portraits of musicians, including **Joy Division, New Order, David Bowie, Nick Cave, Mick Jagger, Patti Smith, and Oasis**. This weekend, Modern Rocks Gallery (now in its fifth year) launches the photographer's **first retrospective show in the United States**, featuring his most iconic images. *Through Nov. 2. Modern Rocks Gallery, 916 Springdale #103, 512/524-1488. Free, but RSVP. www.modernrocksgallery.com.*

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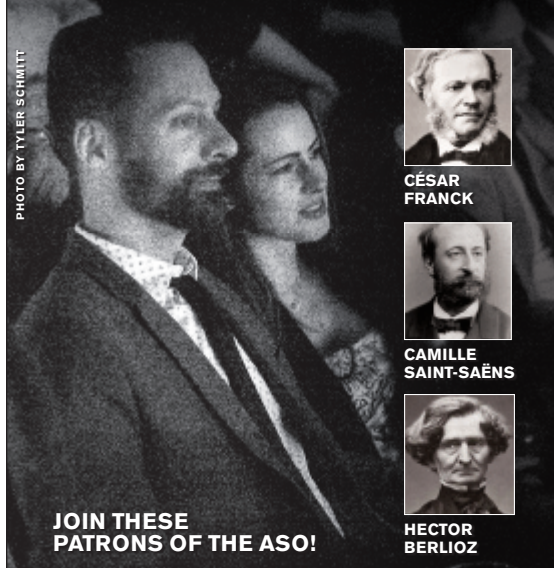
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Fri/Sat, Oct 18 & 19

Matt Haimovitz, cello
Peter Bay, conductor
Dell Hall ■ Concert 8:00 p.m.
Concert Conversations, 7:10 p.m.

Your Austin Symphony Orchestra has brewed up a frightfully fun evening full of Autumn spirit. César Franck's *Le Chasseur maudit* (*The Accursed Huntsman*) was inspired by an 18th-century ballade, and cellist Matt Haimovitz makes his ASO debut, performing Camille Saint-Saëns' Cello Concerto No. 1. Hector Berlioz's beloved and dark *Symphonie fantastique* will conclude.

Still want more? How about enjoying activities like playing on instruments provided by Strait Music, texting with ASO staff and musicians using #aso109, and capturing a memory in front of our photo wall?

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NORTHERN-SOUTHERN: HOUSE PLANTS

Brad Tucker, for the first solo show in his hometown of Austin in more than a decade, presents a suite of shaped canvas that lives on the walls like sentient plants, less tamed than coaxed. These paintings are domestic-sized, expanding the spaces around them, nourishing the air of the room, bringing a colorful minimalism to this intimate gallery. "Modernist but winking, folksy yet sophisticated, kind, exact, unique, and warm." *Northern-Southern*, 1900-B E. 12th. www.northern-southern.com.

THE UMLAUF: MICHAEL RAY CHARLES

Yeah, no, this is a monumental showing of work – including a series of paintings commissioned for the exhibition – by one of the best, most provocative artists working on this planet. The former Austinite (he taught at UT for 20 years) Michael Ray Charles "is known for art that investigates the legacy of historic racial stereotypes of African Americans. Since the 1990s, he's created complex, layered paintings that challenge stereotypes, power dynamics, and social and cultural hierarchies." Ah, words can't even. You live in this world, you should see this stuff. *Through Jan. 3. Umlauf Sculpture Garden & Museum*, 605 Azie Morton, 512/445-5582. www.umlaufsculpture.org.

WALLY WORKMAN GALLERY: BOX OF LIGHT

Will Klemm, a realist master of tone and texture in oils, was one of the first artists represented by Wally Workman back in the day. By this time he's revealed more than 50 solo exhibitions across the country. "My intention is to communicate something abstract and interior, while still referencing our everyday lives," says the artist. And now the Workman walls are filled, in image after image, with his sublime success in achieving that intention. *Through Oct. 27. Wally Workman Gallery*, 1202 W. Sixth, 512/472-7428. www.wallyworkmangallery.com.

WOMEN & THEIR WORK: WILD, WILD COUNTRY

Preetika Rajgariah's new exhibition is where culture, capitalism, and classism collide on the yoga mat, with the artist exploring – through sculpture, video, and performance – how this spiritual practice with deep roots in Hinduism has proliferated into nearly every part of American society. *Through Nov. 14. Women & Their Work*, 1710 Lavaca, 512/477-1064. www.womenandtheirwork.org.

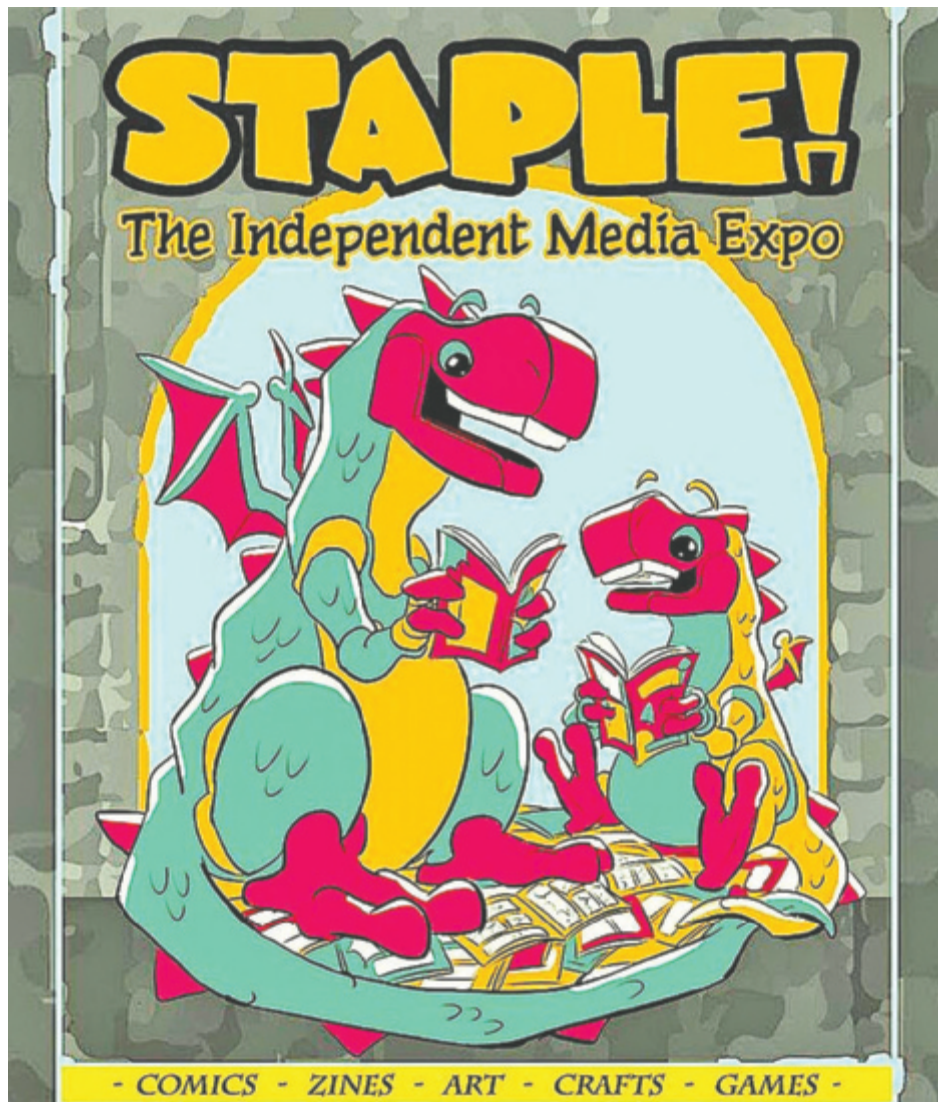
JENNIFER HARRISON This legendary, Austin-rocking SoCo gallery celebrates its 24th anniversary with an array of new oil paintings from the Nova Scotia artist. *Through Oct. 13. Yard Dog*, 1510 S. Congress, 512/912-1613. www.yarddog.com.

CLOSING

CONTRACOMMON: BIG HEADS The gallery's filled with many **seven-foot-tall oil paintings** tonight, oil paintings depicting colossal, bodiless faces, each rendered bright and starkly recognizable by Austin's own **Owen Max Dodgen**. *Through Oct. 12. ContraCommon*, 12912 Hill Country Blvd. Ste. F-140. www.contracommon.org.

DAVIS GALLERY: BIG PINK BLANKET OF LOVE

This is a unique group show in support of the gallery's own **Jan Heaton**, one of Austin's premier watercolorists. **More than 60 artists** have contributed 4-by-4-inch squares of their own artwork in an overall pink palette that will be hand-stitched together to create a **pink quilt, symbolizing the community's compassion, strength, and friendship** – in memory



of Heaton's daughter, **Kristin Peabody**, taken by an aggressive cancer after 10 years of battle. *Through Oct. 12. Davis Gallery*, 837 W. 12th, 512/477-4929. www.davisgalleryaustin.com.

LINK & PIN GALLERY: SKETCHINGS

Alicia Phillee and **Emily Hoyt-Weber** present their new work, created around conversations about color, light, and shadow, resulting in an exhibition in which Phillee's colorful compositions of curving linear elements serve as a counterpoint to Hoyt-Weber's mathematically inspired line drawings. *Through Oct. 13. Link & Pin*, 2235 E. Sixth #102, 512/900-8952. www.linkpinart.com.

Atelier 1205: Carry the Remainder

This showcase features the mixed-media work of **Laura Caffrey** – who finds beauty in the intentionally discarded and the inadvertently abandoned, the crumpled and cracked, and the back sides of things – and the digital collage work of **Dave McClinton** – who combines his love of photography, art, and graphic design to create works that speak powerfully to the viewer.

Reception: *Fri., Oct. 11, 7-10pm. Atelier 1205*, 1205 E. Cesar Chavez, 512/434-9046. www.atelier1205.com.

**STAPLE!**
The Independent Media Expo

The 15th annual Staple! Independent Media Expo features more than 200 artists and creators, with vendors showcasing **independently made comics, zines, art, crafts, and games** – from locals and folks from all over the country. Amid the decked-out tables and booths, there's two full days of indie creativity and geekish delights, including a live art show benefit, educational panels, and family-friendly activities.

Oct. 12-13. Sat., 11am-6pm; Sun., noon-6pm.

Millennium Youth Entertainment Complex, 1156 Hargrave, 512/472-6932. \$10-15. www.staple-austin.org.

PAUL D. DICKINSON: JUNKER DREAMS

Here's a party to celebrate the recent launch of Dickinson's "Automotive Memoir" – with readings from the author and Austin's own **W. Joe Hoppe**. *Fri., Oct. 11, 7pm. Malvern Books*, 613 W. 29th. www.malvernbooks.com.

TEXAS TEEN BOOK FESTIVAL

The campus of Southwestern University is where the legendary literary action happens in 2019, with this annual celebration of Young Adult books, authors, and readers of all ages, the whole day of readings and signings and fun supercharged by keynote speakers **Akilah Hughes** and **Erika L. Sánchez**. *Sat., Oct. 12, 9am-5pm. Southwestern University*, 1001 E. University Ave., Georgetown, 512/863-6511. www.texasteenbookfestival.org.

MARY JANE BLACK: SHE RODE A HARLEY

Join the local author in celebration as she releases her debut memoir, now in print from **She Writes Press**. *Sun., Oct. 13, 4pm. BookWoman*, 5501 N. Lamar Ste. 105-A, 512/472-2785. www.ebookwoman.com.

ACC LITERARY COFFEEHOUSE

This month's featured reader is **Héctor Aguayo**, introduced by your host **John Herndon**. An open mic follows and all hell (or maybe heaven) breaks loose. *Mon., Oct. 14, 7pm. Malvern Books*, 613 W. 29th. www.malvernbooks.com.

PAUL THEROUX: ON THE PLAIN OF SNAKES

"Acclaimed" won't do. "Legendary" is almost an understatement here. Where's that god-damn thesaurus? OK, never mind, just harken this-a-way: The *author* recently "drove the entire length of the U.S.-Mexico border, then went deep into the hinterland, on the back roads of Chiapas and Oaxaca, to uncover the rich, layered world behind today's brutal headlines." He'll tell you about it tonight. *Tue., Oct. 15, 7pm. BookPeople*, 603 N. Lamar, 512/472-5050. www.bookpeople.com.

CLEO WADE: WHERE TO BEGIN

The author's second anthology of poetry and prose builds on the wisdom of her bestselling book *Heart Talk*. *Wed., Oct. 16, 7pm. BookPeople*, 603 N. Lamar, 512/472-5050. www.bookpeople.com.

AUSTIN BOOKS ARTS: THE GOOD LIFE: LETTERPRESS!

Like yoga, printing is beneficial to your mind, body, and even spirit. In a world mediated by technology we don't understand, isn't it empowering to work with machines we can apprehend visually and mechanically? The answer, as guest speaker **Kyle Schlesinger** will tell you, is YES. Schlesinger, a printer with 20 years' experience, is the proprietor of Austin's own Cuneiform Press and glad to share secrets of the craft at this night's gathering. *Thu., Oct. 17, 7pm. Austin Book Arts Center*, 5501 N. Lamar #125. www.atxbookarts.org.

BOOKS

NOVEL NIGHT: AMY GENTRY, JEFF ABBOTT, AND MARK FALKIN

Now here's a novel night to get excited about: Bestselling authors Gentry, Abbott, and Falkin read from their thrillers – **intricate tales of mystery and violence**, fierce enough to set your pulse racing. *Thu., Oct. 10, 7pm. Malvern Books*, 613 W. 29th. www.malvernbooks.com.

KEVIN ROBBINS: THE LAST STAND OF PAYNE STEWART

The author presents his new book about legendary golfer Payne Stewart, focusing on his last year in the PGA Tour in 1999, which ended in a fatal air disaster. *Thu., Oct. 10, 7pm. BookPeople*, 603 N. Lamar, 512/472-5050. www.bookpeople.com.

POETRY READING: VIKTORIA VALENZUELA

The San Antonio-based poet and human rights activist is this month's featured reader; **Cindy Huyser** hosts; an open mic follows. *Thu., Oct. 10, 7:15pm. BookWoman*, 5501 N. Lamar Ste. 105-A, 512/472-2785. bookwomanatx@gmail.com, www.ebookwoman.com.

SPLATTER STORIES

Oh, the horror! An evening of live readings by iconic horror magazine *Fangoria* authors, featuring Jessica Hagemann, Robert Ashcroft, Max Booth III, and Preston Fassel. Followed by a screening of a super secret 16 mm horror movie, presented by Bat City Cinema. *Fri., Oct. 11, 6:30pm. Vulcan Video*, 4411 Russell. Free. www.fangoria.com.

COMMUNITY

BY SARAH MARLOFF

IN TEXAS, Tuesday was just another day at the office – where you can get fired for being queer or trans – but the **U.S. Supreme Court** kicked off its fall term facing a life-altering decision for us queerinos: Does the **1964 Civil Rights Act** extend employment protections to the LGBTQmmunity under “sex”? Over the years, numerous U.S. Circuit Courts have ruled that Title VII does extend to queer and trans folks – and in 2015 the **Equal Employment Opportunity Commission** decided we are federally protected. But three cases (*Zarda v. Altitude Express*, *Bostock v. Clayton County*, and *R.G. & G.R. Harris Funeral Homes v. EEOC*) combined into one have put the decision into the hands of the conservative-controlled high court. To put it simply, SCOTUS will decide whether it’s federally legal to fire someone for being trans or queer. For LGBTQ Texans, and queers who call the other 28 states lacking queer employment protections home, this decision carries a lot of weight regarding the future of our rights (why **Equality Texas** is urging us to push lawmakers for a “comprehensive nondiscrimination” bill like *now*). Unshockingly, the **Trump administration** has urged SCOTUS to backtrack the definition of sex as “biologically male or female” and “not include sexual orientation,” according to *The Washington Post*, who called this “one of the most consequential issues of the term.” 70 amicus briefs have been filed and the media outlet reports more than 200 of the largest employers “support the workers.” The **Williams Institute** warns the combined cases **could impact 4.1 million** queer workers, noting that without federal protections many of us will be denied “any remedy at all” against workplace discrimination. And it’s not like we just pack up and leave that crap at the office. The Institute reminds us: Discrimination seriously impacts many aspects of our lives, including our physical, financial, and emotional well-being. Cool.



Let go with Sateen's glam disco sounds Saturday

PHOTO BY OSCAR OUK. PROVIDED BY EZRA EDWARDS

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2 TO DO

Q'D UP

GayCL 2019

Now in its ninth year, this babelicious, queer music showcase is back with v. special guests – all the way from Brooklyn – Sateen, a queer nu-disco duo that'll make you sweat glitter. Warm up with haunting goth-drag tunes from Vestite and hawt disco beats from No Nostalgia. Wrap it all up in the prettiest bow you can find, cuz glam duo pinkstar and Y2K are serving DJ sets in between and alllll night long. *Sat., Oct. 12, 9pm. Cheer Up Charlies, 900 Red River. \$10.*

Style Cut-a-Thon & Benefit for Maggie Lea

Come get yer hairs trimmed, cut, or dyed at this fab fundraiser for Maggie, who's kicking some cancer ass – but damn y'all, that sh*t cost money, honey. Don't wanna cut? Come and donate anyway; plus, Austin Massage Company will be there offering 15-minute rubdowns! And trust me, the raffle prizes are HOT. *Sun., Oct. 13, 12:30-4pm. Cheer Up Charlies, 900 Red River. \$20 minimum for cut; color. www.gofundme.com/f/lets-go-maggie-beat-breast-cancer.*

PRESIDENTIAL TOWN HALL WATCH PARTY

Watch 2020 hopefuls discuss the LGBTQmmunity, but IRL with yer local HRC branch. *Thu., Oct. 10, 5:30pm. Parlor & Yard, 601 W. Sixth. \$10.*

L&B LADIES NIGHT Lesbutante & the Boss' gal pal party. *Second Fridays, 9pm. Sellers, 213 W. Fourth. Free.*

NITE SCHOOL Wish 'em a happy eighth birthday! *Fri., Oct. 11, 9pm. Cheer Up Charlies, 900 Red River. \$5.*

OPENING RECEPTION: AYLA ERDENER Q&A Celebrate with the artist herself. *Sat., Oct. 12, 5-7pm. Dougherty Arts Center, 1110 Barton Springs Rd.*

PAJAMA JAMMY JAM A throwback party in yer comfy (or sexy) pants with DJ Alpha. *Sat., Oct. 12, 9pm. The Iron Bear, 121 W. Eighth.*

TGQ SOCIAL A hangout for everyone and anyone on the trans spectrum and allies, too. *Sun., Oct. 13, 6-9pm. Butterfly Bar, 2307 Manor Rd.*

HIGH PRIESTESS COMEDY A backyard comedy show (hosted by Angelina Martin) with tarot readings, a photo booth, and full moon market! *Sun., Oct. 13, 8pm. 7009 Langston Dr. \$10.*

CHA-CHA CHOLA Break a sweat with Chola Magnolia! *Tue., Oct. 15, 6:30pm. Myo Massage, 4616 Triangle Ave. #407. \$25. www.myoaustin.com.*

THE RABBLE LIVE SHOW Live taping of the sex ed class you wish you had with FBC'd Nikki DaVaughn, activist Ash Hall, and Texas Freedom Network's Carisa Lopez. *Tue., Oct. 15, 6:30pm. The Riveter, 1145 W. Fifth. \$10+. www.rouserx.com.*

TRANS FEMINISMS READING GROUP Discusses Che Gossett's essay "Blackness and the Trouble of Trans Visibility." *Wed., Oct. 16, 6:30pm. BookWoman, 5501 N. Lamar Ste. 105-A.*

FREE

The Michener Center for Writers & the Harry Ransom Center present

An Evening With Lauren Groff

THURSDAY, OCTOBER 10, 6 P.M.

Meet *New York Times* bestselling author **Lauren Groff**, author of *The Monsters Of Templeton*, *Arcadia*, and *Fates and Furies* (finalist for the *National Book Award in Fiction* and the *Kirkus Award*), and the short story collections *Delicate Edible Birds* and *Florida*. The reading is free and open to the public and followed by a reception.



Photo: Megan Brown



HARRY RANSOM CENTER

The University of Texas at Austin

21st and Guadalupe Streets
hrc.utexas.edu/events

For all Qmmunity listings see austinchronicle.com/qmmunity and send yer queer'd events to qmmunity@austinchronicle.com.

HEALTHSPEAK EDUCATION SERIES:

THYROID DISEASE Learn about conditions affecting the thyroid, including cancer, at this free seminar. *Tue., Oct. 15, 3:30-5pm. Baylor Scott & White Medical Center - Pflugerville, 2600 E. Pflugerville Pkwy., Pflugerville. Free. www.bswhealth.com.*

DISCOVER AYURVEDA Jen Massman, an integrative health practitioner and holistic health coach, discusses Ayurvedic nutrition and lifestyle practices. *Tue., Oct. 15, 6-8pm. The Commune, 101 E. North Loop Blvd. \$65. www.thecommuneatx.com.*

CREATIVE STANDARD: YOU ARE AN ORGANISM Hosted by Jane Hervey of #bossbabesATX, this goal-mapping exercise provides attendees with the foundations of a strategic plan for their personal and professional pursuits. *Wed., Oct. 16, 6:30-8pm. Big Medium, 916 Springdale #101, 512/939-6665. Free. www.bigmedium.org.*

DATE NIGHT AT THE DAC: BEDAZZLE BONANZA Get down with your shiny self and mingle with other makers as you take an ordinary item and make it extraordinary with the help of an abundant supply of glue, glitter, sparkles, rhinestones, and more. *Wed., Oct. 16, 7-9pm. Dougherty Arts Center, 1110 Barton Springs Rd., 512/974-4000. Free. www.austintexas.gov/dacevents.*

BEAT THE ODDS BENEFIT CONCERT Featuring a performance by Dawes, the event raises funds and awareness to support Breakthrough's mission of creating first-generation college graduates. *Wed., Oct. 16, 7:30-11pm. Stubb's, 801 Red River, 512/692-9444. \$37. www.breakthroughctx.org.*

FALL NATURE CLASS: MONARCH MIGRATION Fall is the time of monarch migration. Learn about this incredible journey and how we can help. *Thu., Oct. 17, 10am-noon. Bastrop County Nature Trails, 375 Riverside Dr., Bastrop. www.pplt.org.*

EVOLUTION OF ENERGY: ENABLING A CLEAN, SUSTAINABLE FUTURE With speaker presentations and interactive stations,

learn about global energy trends and local solutions for today and the near future. *Thu., Oct. 17, 6-7:45pm. Central Library, 710 W. Cesar Chavez, 512/970-3460. Free. www.austinforum.org.*

MASSCHALLENGE TEXAS AWARDS CEREMONY The ceremony is an opportunity to meet the 74 finalist startups that participated in MassChallenge Texas – part of MassChallenge's global network of zero-equity startup accelerators – and find out the winning startups of this year's competition. *Thu., Oct. 17, 6-7pm. Hilton Hotel Downtown, 500 E. Fourth, 512/482-8000. \$65. www.masschallenge.org.*

AUSTIN CENTER FOR GRIEF & LOSS HOLDERS OF HOPE GALA The evening features a catered dinner, a complimentary bar, and live music featuring BettySoo. The Austin Center for Grief & Loss offers therapeutic services to those experiencing divorce, death, or other loss. *Thu., Oct. 17, 6:30-10pm. Umlauf Sculpture Garden & Museum, 605 Azie Morton, 512/472-7878. \$150. www.austingrief.org.*

BRIDGING THE GAP GALA This is a fundraiser benefiting Integral Care's substance use disorders programs and services. Keynote speakers include attorney and author Brian Cuban and Wes Hurt, founder of Hey Cupcake and CLEAN Cause. *Thu., Oct. 17, 6:30-9pm. Omni Hotel Southpark, 4140 Governor's Row, 512/440-4055. \$175. www.newmilestones.org.*

BASIC COMPUTER CLASS Adults are invited to improve their computer skills, ranging from how to use a mouse and keyboard to an introduction to the internet. No prerequisites. *Third Thursdays, 7-8:30pm. Twin Oaks Branch Library, 1800 S. Fifth. Free. library.austintexas.gov.*

AUSTIN COOPERATIVE ART SHOW AND FUNDRAISER Hosted by the Austin Cooperative Business Association (ACBA), the evening will include food and drinks from Wheatville, Black Star, and other local co-ops and co-op supporters. *Thu., Oct. 17, 7-10pm. The Writing Barn, 10202 Wommack. \$40-300. www.acba.coop.*



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HALLOWEEN CREEPS UP



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Download the Let's Roam scavenger hunt app and tour the haunted sites in Downtown – think more hotels and mansions, less West Sixth bars at closing time. No reservations, no tour guides, and fun for all ages. Through Oct. 31. 1006 Colorado. \$11. www.letsroam.com.

AUSTIN GHOST TOURS AT PIONEER FARMS

Step back in time and experience Texas history firsthand – and maybe even catch a glimpse of the people who have long since passed on, and yet somehow still remain. Through Oct. 24. Thursdays, 8pm. Pioneer Farms, 10621 Pioneer Farms Dr., 512/837-1215. \$30; ages 15 & under, \$20. www.fb.com/pioneerfarms.

EASTSIDE POP-UP HALLOWEEN NIGHTS

A night of drinking, dancing, and shopping under the beautiful Texas sky. Thu., Oct. 10, 8pm-1am. Hotel Vegas, 1502 E. Sixth, 512/524-1584. Free. www.texashotelvegas.com.

GHOST WALK AUSTIN Meet Downtown and take a tour of Austin's most ghoulish places while hearing tales of murder, mystery, and unrequited love. Tuesdays-Saturdays (and some Mondays), 8pm. 242 W. Second. \$20; ages 10 & under, \$10. www.touratx.com/ghost-walk.

GHOST TOURS ON THE SQUARE These tours hosted by the Williamson Museum are offered every half hour and get spookier as the start time gets later. Fri.-Sat., Oct. 11-12 & 25-26. Williamson Museum, 716 S. Austin Ave., Georgetown, 512/943-1670. Members & students, \$15; nonmembers, \$20. visit.georgetown.org.

MURDER WALK AUSTIN This true-crime walking tour takes you on the morbid journey of America's first serial killer, "The Midnight Assassin" (aka "Servant Girl Annihilator"), who terrorized Austin in 1885. The walk covers two miles of historic Austin at a leisurely pace, plus a drink stop at the Driskill Hotel. Through Oct. 26. Fri.-Sat., 8pm. Departs from intersection of Bowie & W. Sixth. \$40 (ages 13+ only). www.touratx.com.

MONTH OF MOURNING During the month of October, the Williamson Museum observes various Victorian-era mourning customs. Learn about the expectations of dressing properly while grieving, the significance of draping the home, and funeral etiquette. Through Oct. 26. Saturdays, 10am-3pm. Williamson Museum, 716 S. Austin Ave., Georgetown. www.williamsonmuseum.org.

HAUNTED HOUSES

HOUSE OF TORMENT Step into your worst nightmare at this fright farm in North Austin. Known for its high production values and immersive scare tactics, this is one up from watching horror movies all month. New this year are outdoor horror screenings for those who enjoy their spine tingling in fear. Oct. 10-Nov. 2. House of Torment, 2632 Ridgpoint Dr. \$20+. www.houseoftorment.com.

SCREAM HOLLOW WICKED HALLOWEEN PARK

Romp around some spooky woods at one of the largest Halloween attractions in the state. Sitting on 20 acres, the campus includes four haunted houses, along with a cafe, beers on tap, space for live music, vendors, fortune tellers, a witches' bonfire, and more. Through Nov. 2. Fridays-Sundays (and Oct. 30-31). 149 Split Rail Ln., Smithville. \$6+. www.screamhollow.com.

KIDS

BOO AT THE ZOO See what the animals get up to at night and take a ride on the haunted train, running every 20 minutes. Costumes make it more fun. Tickets are limited. Through Oct. 26. Fridays & Saturdays, 6:30-9pm. Austin Zoo, 10808 Rawhide Trl., 512/288-1490. \$17.50. www.austinzoo.org.

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FOOD

Review: She's Not Here

PETITE PORTIONS AND NOT-SO-PETITE PRICES

by **Melanie Haupt**

She's Not Here, the South Pacific-themed tiki bar-cum-restaurant on Second Street that opened in summer 2018, is truly gorgeous. From the tropical plants to the dining room's breathtaking west wall mural by local artist Mez Data to the living-room-style seating in the lounge, the brainchild of restaurateur Christian Romero evokes a sense of relaxation and ease. The restaurant's name, a gesture to the Japanese word for pretending you're not home when someone comes knocking ("the lights are on, but no one's home"), evokes a sense of sleek playfulness.

There are very few places in Austin – outside of the poke places popping up like mushrooms – where you can get a Hawaiian plate lunch, a hearty analog to the Southern meat-and-three with Japanese bento box influences that's meant to be cheap and filling fuel for the second half of the workday. Many of those Pacific Rim-inspired restaurants pop up in strip malls, but She's Not Here offers a higher-end lunch experience with this island staple at its center.

The portion sizes on the lunch plate ensured that it was a light lunch indeed, but I'm an

office worker who doesn't need to carb-load midday, so I savored every bite of the green curry with tofu, studded with chunks of zucchini and eggplant and a nicely balanced, not-too-spicy broth. Excited about the trademark plate lunch macaroni salad, I was disappointed with the overly paprika'd and vinegary, rather than creamy-fatty, version on offer here. My coworker's tuna poke bowl popped with a lovely balance of acidity from the citrusy sauce and kiwi fruit chunks and richness from the tender chunks of fish. Before heading back to work, we split a slice of the coconut cake, a three-tiered beauty with cream cheese frosting. The menu claims a spiced rum soak, but I couldn't detect its presence in the flavor profile. The cake, however, was perfectly moist, with a good crumb, but I question the decision to price a medium-small slice of cake at \$13, nearly the cost of an entrée.

When we returned for dinner on a Saturday night, our party of four was at a high-top cocktail table despite the fact that the dining room was not even half full. We assumed the empty tables were held for reservations, but

PHOTOS BY JOHN ANDERSON



over the course of the evening, they remained empty while we slouched in backless bar chairs, ensuring we wouldn't linger over drinks or dessert. That said, the bartender who waited on us was friendly, well-informed, and directed us to some of our favorite dishes of the night.

We started with an order of tempura shishitos, and tofu and Korean beef barbeque satays. The shishitos were quite possibly the largest iteration of these peppers I've ever seen, lightly dredged in batter and served alongside a nondescript radish dipping sauce. While they didn't deliver on the promise that one in 10 will "light you up," they served as a crispy mild kickoff to our meal. I really enjoyed the tofu satay – the firm rectangles lightly fragrant with ginger and bearing a subtle char – and greedily claimed two of the three skewers leaving my companions to split the beef satay with kimchi mayo.

As for the collection of rolls from the sushi menu, the Maki Balboa cut roll gestures cheekily to Sunday morning bagels-n-schmears with rolled salmon, capers, rice, and cucumber topped with everything-bagel seasoning and served atop a smear of cream cheese. Clever and delicious, it edged out the equally tasty soft-shell crab Tarantula roll in showmanship and fun. The hands-down favorite at our table – and among everyone who's ever visited this restaurant, if Instagram is to be believed – was the Krab Butter hand roll. What's not to love about a soy-wrapped handful of krab stick and veggies that you drizzle with a decadent slurry of brown butter before consuming? It's rich and delicious and easily my favorite menu item here. The four of us also split an order of

seafood tom yum from the clay pot menu. If I'd been eating this on my own, I'd have been very grumpy indeed with the size of the portion: about four to five shrimp, some shredded fish, and a half-dozen mushrooms. Not because it was skimpy (it was), but because the broth was such a flavorful, kicky combo of acid and spice that I never wanted to stop eating it.

On the cocktail side, I found my Wildflower a bit too viscous and coconut-heavy to be wholly enjoyable, while my friend's Summer Sipper sangria was a bright and pert refresher. The beers indicated on the menu did not reflect what was actually available on tap,

which was a disappointment to the beer drinkers at the table, but we all muddled through. There's a deep and knowledgeable selection of spirits here, particularly rums and whiskeys, which suggests

that the concept leans more high-end bar than restaurant.

She's Not Here is eminently Instagrammable, genetically engineered down to the barware to evoke the sharpest sense of FOMO possible. And one would expect a sense of joy and merriment in a space that evokes the low (macaroni salad)-meets-high (that beautiful buildout by Litmus Industries) ethos of island time, but She's Not Here never quite gets there. While the food is excellent, the decor is aesthetically pleasing, and the service is friendly and generally good (if typical Austin slackadaisical), I came away feeling slightly ruffled, having missed out on all the fun inherent in the premise of She's Not Here. Perhaps I felt weighed down by what must be the immense costs of running a place like this, or maybe the titular "She" has long left the building. ■



Spam musubi temaki roll



Tom yum

FOOD EVENTS

Boggy Creek Farm: Outstanding in the Field

The international Outstanding in the Field series – the one that invites diners to a communal meal at the source of the ingredients on the menu – has organized a collaboration between Boggy Creek Farm and the Brewer's Table, with chef Jaime Chozet preparing the courses for this outdoor feast – and those courses will be paired with beers chosen by the Table's expert brewers. Is there anything better under a Texas sky in the middle of the week, especially now that the weather's finally cooling off? We think not. We suspect, in fact, that this beer-enhanced collab will be one of the season's most memorable events. *Wed., Oct. 16, 3pm. Boggy Creek Farm, 3414 Lyons, 512/926-4650. \$265. www.boggycreekfarm.com.*



HILL COUNTRY GALLERIA'S WINE WALK

This October wine walk will be fitness-themed, celebrating the Galleria's new health and wellness additions – Athleta, the Lululemon holiday pop-up store, and Java Dive Organic Cafe – and allowing guests to enjoy a variety of retailers and activities while discovering great wines from all over the world. *Thu., Oct. 10, 5-9pm. Hill Country Galleria, 12700 Hill Country Blvd., Bee Cave, 512/263-0001. Free. www.hillcountrygalleria.com.*

LUSTRE PEARL: TEQUILA CAZADORES + ALTAR OF CAZADORES

Tequila Cazadores has partnered with acclaimed Mexican street artist Victoria Villasana to reimagine a camper as an *ofrenda* (altar) celebrating the lives of the living and dead. The altar, traveling to bars across the country for Día de los Muertos, makes a tequila-enhanced stop at Lustre Pearl on Rainey Street this weekend. *Fri.-Sat., Oct. 11-12, 7-11pm. Lustre Pearl Rainey, 94 Rainey, 512/524-0076. www.lustrepearlaustin.com.*

JULIET & NINE BANDED WHISKEY: ACL PRE-PARTY

Pre-festival festivities at this popular Italian eatery include live music, hair braiding, henna tattoos, jewelry, specialty whiskey cocktails, and more. *Fri.-Sat., Oct. 11-12, 11:30am-3pm. Juliet Italian Kitchen, 1500 Barton Springs Rd., 512/479-1800. Free. www.juliet-austin.com.*

GREENHOUSE CRAFT FOOD: SIXTH ANNIVERSARY

That Greenhouse place up in Round Rock, run by Rob Snow, is the real culinary deal and their beer-pairing dinners have knocked it outta the park for years. Now the place celebrates six years of good cookin' with a five-course collaboration with Red Horn Brewing, featuring wild boar sliders, iceberg salad, ahi tuna crudo, fried chicken, chocolate/peanut-butter cake, and more – and, of course, an array of Red Horn's best brews. *Sun., Oct. 13, 6:30pm. Greenhouse Craft Food, 1400 E. Old Settlers #110, Round Rock, 512/366-5567. \$76.95. www.greenhousecraftfood.com.*

YUYO TURNS TWO, YO!

Chef Maribel Rivero's colorful bastion of Peruvian cuisine on Manor Road celebrates its second year with a pisco tasting, \$2 signature bites – including Peruvian cebiche, grilled corn, and grilled chicken and beef heart anticuchos – and all-night happy hour prices. *Thu., Oct. 17, 5-8pm. Yuyo, 1900 Manor Rd., 512/919-4147. www.yuyoaustin.com.*

BULLOCK EVENINGS OUT: VIVA TEXAS

VINO Sommelier (and Texas *Monthly* columnist) Jessica Dupuy walks guests through her most recent wine recommendations while providing an in-depth Texas wine-tasting tutorial, pairing these wines with delicious bites catered for the occasion. *Thu., Oct. 17, 6pm. Bullock Texas State History Museum, 1800 Congress, 512/936-4629. \$40; \$20, members. www.thestoryoftexas.com.*

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Congolese refugee
Wandaka Musongera,
farm manager at
New Leaf Agriculture

COURTESY OF NEW LEAF AGRICULTURE

Texas Transplants

Multicultural Refugee Coalition celebrates
10 years of growing roots in Austin

BY VERONICA MEEWES

Conservationist Jon Beall has seen plenty of activity on his 315 acres of blackland prairie over the years, but one day he encountered something different on Three Creeks Farm.

“There were about 20 young people gleaned potatoes,” he remembers. “They were taking what was left, what farmers aren’t going to harvest because it’s too labor-intensive. I said, ‘Who are these people? Where did they come from? What are they doing?’”

This historic farmland in the freedmen’s town of Littig, Texas – a small, eastern Travis County community established in 1883, about 18 miles northeast of the capital – was originally owned by Jackson Morrow, a former slave and the first African American postmaster in Texas. His niece inherited the land and sold it in 1978 to Beall, who purchased it with a loan from the Texas Veterans Land Loan Program after serving as a marine in the Vietnam War.

Beall found out that the gleaners were a part of New Leaf Agriculture, a branch of the nonprofit Multicultural Refugee Coalition (MRC), which connects refugees to sustainable farming opportunities by operating 40 community garden plots around Austin.

“One thing led to another,” says Beall. “I found out they had turned the Lanier High

School garden into a lush, productive community garden. But they had bigger dreams and we’ve got 315 acres out here – that’s a lot. Why not put it to use, do something productive? We have been basically a perfect fit. We are lucky to have found each other.”

In early 2018, Beall allotted 12 acres for New Leaf Agriculture to begin developing, which they did with Earth Repair Corps, who guided them in creating a master permaculture plan to manage water flow, conserve human energy, limit waste, and use renewable resources.

“We really looked at the contour of the land and studied where the water was flowing and where it was going to pool,” said MRC CEO and co-founder Meg Erskine. “We did soil surveys and tried to understand where the best soil was to grow.”

Erskine, who has a background in ecology, evolution, and conservation biology, worked as a bat biologist with Texas Parks & Wildlife for 10 years before starting the Multicultural Refugee Coalition in 2009 with two Liberian refugees and another American.

“I started teaching ESL to the refugee community, and what I heard was a desire for self-sufficiency, just being able to truly take care of yourself,” says Erskine. “They were in a state that was quite vulnerable; [they] left everything behind, and when they get here, everything is given to them. And one of the big wishes was, ‘I want to get my hands in the dirt.’ They get four months of federal support as refugees, and they’re resettled in apartment complexes and don’t have a lot of connection to places to farm or even garden, really. So we started connecting them with local community gardens.”

In 2011, Erskine launched the New Leaf Agriculture program, starting with a community garden at Lanier High School led by Congolese refugee Wandaka Musongera, who now serves as farm manager for the organization.

“Growing food is part of the culture for some people, especially [those of] us who come from Africa. You are born and raised growing stuff,” says Musongera. “My family are traditional farmers. I was born in the Congo, and everything we ate, we grew ourselves.”

After running the program successfully at the community level, Erskine says the organization started seeking out commercial farmland in order to provide livelihood opportunities for refugees with farming skills. Now they can choose to be paid for their work on the farm while receiving on-the-job training, and those with an entrepreneurial drive have the opportunity to cultivate their own plot of land. Each Saturday, New Leaf sells their produce at the SFC Farmers’ Market Downtown, and they have been seeing a growing interest from local chefs who are drawn to the unique varieties of produce they cultivate,

including greens like Hon Tsai Tsai, roselle, amaranth, and squash greens.

“I’m really proud of that, because it’s not a top-down organization where we’re doing random job development, preparing people for a hotel job or something like that; usually, for low-English-speaking folks, that’s where most of their jobs go,” says Erskine. “We don’t feel

like there’s a lot of upward mobility opportunities there – and certainly not using their unique skills. But we have plenty of space here to develop out and provide them with a plot for their autonomous growing.”

Three different farm-to-maker partnerships provide job security for the refugee growers. In 2017, New Leaf Agriculture began growing roselle hibiscus for Colleen

“Growing food is part of the culture for some people, especially [those of] us who come from Africa. You are born and raised growing stuff.”

WANDAKA MUSONGERA

Preheim's forthcoming tea company, Texas Roselle. Soon, she'll be providing the organization with a food trailer for processing and commercial dehydrators for drying the hibiscus into tea.

Last year, the first crops to be planted at Three Creeks Farm were several varieties of heirloom corn for James Brown at Barton Springs Mill, and this year they've been growing bush beans for the mill. The third partnership is with Miranda Bennett Studio, a local designer of plant-dyed clothing. Open Arms Studio, another branch of MRC that provides sewing training and living-wage work for refugees, produces Miranda Bennett's clothes, and New Leaf Agriculture grows a variety of plants used to make her dye, including Mexican marigold, madder, weld, pomegranate, Hopi sunflower, and cosmos flowers.

Though the first growing season was spearheaded under Musongera's leadership by just a few farmers, New Leaf Agriculture looks forward to expanding their crop production along with their workforce to grow more plants traditionally eaten by refugee communities, including cassava and African varieties of eggplant. They're also

hoping to bring in animals to graze on the cover crops of buckwheat and cowpeas that they're planting in the off-season.

New Leaf Agriculture is currently consulting with Farmshare, an Austin nonprofit dedicated to promoting a healthy food system through farmer training, increased food access, and farmland preservation. Their education manager, Michelle Akindiya, is helping them develop an ESL-based program to educate farmers from an array of countries, from Bhutan and Burma to Iraq and Venezuela.

Though interpreters are available as needed through MRC's Shared Voices program, which trains refugees as professional interpreters, Akindiya says some of the best learning happens in the field, and utilizing visuals is key.

"I find that there's this interesting balance between respecting the tools and the skills that they bring with them - so many of them have grown their entire lives - and then tweaking some of the systems so there can be a little more efficiency," she says. "Because they have amazing skills and amazing techniques that I think they could teach [to] a lot of other Central Texas farmers." ■

On Wednesday, Oct. 16, the Multicultural Refugee Coalition will celebrate 10 years of creating livelihood opportunities for refugees with a party at Mercury Hall. And New Leaf Agriculture's Fall CSA just launched. In exchange for produce shares, members who invest in the farm provide funding for farmers to prepare beds and buy seeds and transplants. More info at www.mrcaustin.org.



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SCREENS

Many Hands Make Light Work of *Seis Manos*

Behind the scenes on Netflix's new Austin-made, Mexico-set anime

BY RICHARD WHITTAKER

Brad Graeber has two notepads. They're pocket-sized scrapbooks, crammed with references to martial arts films. In one, he keeps a complete list of every form and discipline used in a film. In the other, an exhaustive record of films and every fight sequence – where it takes place, what weapons are used, and, of course, the time code.

It's an obsession that has led to his company, Austin-based Powerhouse Animation, unleashing their new show *Seis Manos* on Netflix last week. And it all began with those notepads, and how the Powerhouse storyboard team turned them into some of TV's most thrilling and unique action sequences.

The last three years have seen Powerhouse go from video game cutscenes and adverts (both still part of the business) to animating major shows like *Castlevania* for Netflix. Yet *Seis Manos* – the story of three orphans in Mexico seeking bloody revenge for the death of their kung fu sensei – may be the most meaningful for co-founder Graeber. Not only is it the company's first original series, developed in-house, but it's also a summation of his childhood influences, beamed into his brain watching grindhouse movies on UHF channels. "You'd see *Kung Fu Theatre*, you'd see *Monster Theatre*, they were all Seventies films," said Graeber, "and to me they all existed in a similar box."

Still, *Seis Manos* was a tough sell. Graeber starting developing the show in 2014 but was constantly rebuffed. "It's not tied to a toy, it's not for 11-to-14-year-olds or 6-to-11-year-olds." ... People who were friends would say, "This is really cool, but it will never, ever happen." But it was more than simply a cool idea to Graeber; he wanted to expand the kinds of stories told in animation: who is portrayed, and who creates them, "and now we have an opportunity to do this, it's the kind of thing I want to do more and more of."

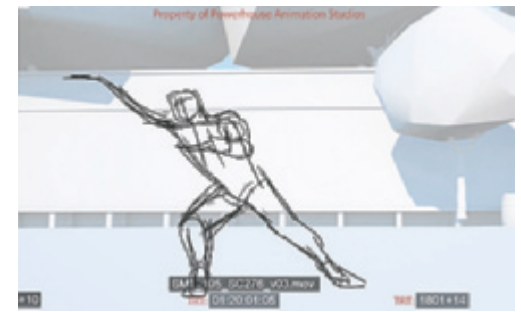
Like everyone at Powerhouse, series director Willis Bulliner said Graeber would give him details about *Seis Manos* "in little

surps [and] I said, 'That sounds awesome. I want to be a part of it in any way that I can.'" When anime experts Viz Media first expressed interest in the show, Graeber had Bulliner work up some storyboard samples, "Then it was, 'Oh, we got picked up,' and then we hit the ground running."

But while the show came from Graeber, he also knew when it was time to step aside and let other voices in – most especially Latino artists. The first big addition was scriptwriter Álvaro Rodríguez, co-writer of *Machete* and fresh off a run as story editor on *Chicago Fire*. Graeber credited him with giving the show heart and soul, as well as a deep knowledge of Mexican mysticism and cinema. "Every little thing he puts into the script has some 1930s Mexican black-and-white film that it ties back to, but also its own unique thing."

Once Viz and Netflix decided to pick up the series, on came co-writer Daniel Dominguez, while Powerhouse staff animator Eddie Nunez was in charge of character design, giving the show its trademark flex and sinew. However, suddenly Powerhouse was working on three shows: *Castlevania*, *Gods & Heroes*, and *Seis Manos* (and has now added the revamped *Masters of the Universe*), and that meant the team had to grow quickly. "That immediate ramp up can be scary," said Bulliner, "but when they say, 'the series is a go,' then you need people."

First up was that storyboard team. Patrick Stannard had been working as an animator on *Castlevania* at that point, while Cassie Urban had been working on boutique animation, and both were looking to move sideways into storyboarding. Then Abbie Bullock, Julie Olson, and Giselle Rosser came on as new hires. According to Graeber, the storyboard artists quickly became the biggest advocates for and fans of the show. No surprise, since they were in from the start of the animation process, and modern digital animated storyboarding isn't just



All in the details: *Seis Manos*' storyboarding process

rough layouts. It's the first pass of a show, the muscle and bones under the story, and the Powerhouse team went further than most. "It looks like key animation," said Graeber. "They try to make the action as clear as possible, because we don't want that to change."

Rather than breaking the work up by scene or by character, Bulliner assigned certain locations to each team member. "If we cut between two different locations for quite a bit, then a board artist might get two or three sequences in the Plaza *Seis Manos*, and another artist would get another location. It was a whole lot easier to get one model and just [storyboard] there, than hop through a bunch of different ones." At the same time, he looked at the individual strengths of the animators on character beats – who had a flair for spectacle, who could bring out the softer emotional beats – and tried to fit them where their skills would have the most impact.

However, as deadlines loomed, the close-knit team depended on what Rosser called "mega-collaboration," with everyone's fingerprints on the big final action scenes. Olson added, "It was like jumping into the ring and going, 'Tag me in!'"

When it came to creating a unified style for the fighting sequences, Olson said, "Brad and Willis kept us grounded." Unlike

other fantastical shows, *Seis Manos* relied on real kung fu, "and that was a nice challenge. It capped us in a good way, because we had to get creative with these characters and the kung fu that they know."

That's where Graeber's notebooks became really helpful: that, and the fact that Graeber actually studies kung fu under Thomas Leverett (Sifu Thomas, as Graeber calls him) of Del Sol Yoga and Kung Fu. Having a martial artist on-set for live-action is standard, but Graeber credits Nickelodeon's *Avatar: The Last Airbender* with adding that same discipline in Western animation – a discipline he brought to *Seis Manos* by bringing Leverett to the studio for the storyboard team to film and study. "Everything from where you twist to where you place a foot for the coming up of the next move – those details add so much."

Even so, while having a martial arts master on call for reference meant a richness of resources, the muscle memory instantaneousness of kung fu had its downside. Rosser said, "We'd have a moment where we'd go, 'Well, there's these two guys on this side,' and [Leverett would] go, 'Well, I'd just do this.' 'Oh, great, can you do it again? We totally didn't catch it on camera.' He'd say, 'Do what?' He had a million ways to do any fight sequence."

Seis Manos is on Netflix now.

ONLINE // JUST MERCY CLOSES THIS YEAR'S AFF | PHIL TIPPETT'S MAD DREAMS AND MONSTERS | AUSTINCHRONICLE.COM/SCREENS

MOVIE LISTINGS



DOLEMITE IS MY NAME

D: Craig Brewer; with Eddie Murphy, Kodi Smit-McPhee, Wesley Snipes, Da'Vine Joy Randolph, Keegan-Michael Key, Chris Rock, Snoop Dogg, Craig Robinson, Mike Epps, Tituss Burgess, T.I. (R, 118 min.)

★★★★

importantly, heartfelt. After all, Murphy's scatological stand-up triumph *Raw* owes much to 1970s-era Moore (and Richard Pryor, natch), and you can see Murphy's love for the character as *Dolemite* traces Moore's rags-to-riches journey from failing R&B singer to strictly blue proto-rapper and "party album" genius, and from there to the ultimate self-made blaxploitation cinema star.

Dolemite Is My Name also has an inspired ensemble cast, including a scene-stealing turn by Snipes as D'Urville Martin, the fey, blow-loving director of *Dolemite*, the movie within the movie. There's Key as Jerry Jones, the highbrow playwright Rudy hires to flesh out his film's ultimately way-over-the-top tale of "bone-crushing, skull-splitting, brain-blasting action ... with his all-girl army of kung fu killers!" and a terrific Randolph as Rudy's co-star both in life and onscreen, Lady Reed. Add it all up and *My Name Is Dolemite* is a wicked return to form for Murphy, who absolutely nails Moore's straight outta West Hollywood brio and never-say-die single-mindedness. It's an often uproarious glimpse into microbudget filmmaking and the fearless badassery of the man they called Dolemite.

ALAMO S. LAMAR

A Blaxploitation Hero Gets the Biopic Treatment

Eddie Murphy makes (another) comeback in *Dolemite Is My Name*

BY MARC SAVLOV

Who knew that Jack Lemmon and Walter Matthau had a hand in inspiring riotously foul-mouthed comedian Rudy Ray Moore's transition from a Redd Foxx and Blowfly-inspired nightclub act and vinyl phenomenon into a bona fide, urban cinematic sensation? Yeah, me neither, but director Craig Brewer's (*Hustle & Flow*, *Black Snake Moan*) exemplary biopic of Moore is full of fascinating, granular details like that thanks to screenwriters Scott Alexander and Larry Karaszewski's smart and – dare I say it? – sweet screenplay. This isn't their first time bringing a semi-marginalized real-world individual's life story to the big screen; the pair previously co-wrote Tim Burton's weird and wonderful *Ed Wood* and the equally outré account of *Hustler* mag-

azine's founder, *The People vs. Larry Flynt*. *Dolemite Is My Name* continues their tradition of championing an underdog character with genuine wit and skewed charm while simultaneously turning in a genuinely entertaining crowd-pleaser.

Dolemite marks the long-awaited return of Eddie Murphy in a role that doesn't require a fat suit (not much of one, anyway) or seem below his comic gifts. This is the smooth-talking, ghetto-debonair Murphy of yore and, as Rudy Ray Moore would surely say, it's a motherfucking blast to watch the actor plunge so thoroughly into a role as juicy as this one. Murphy plays Moore with totally committed panache, and the result is alternately fascinating, hilarious, and most

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In what may be Cronenberg's most terrifying film, a woman (Samantha Eggar) is engaged in an experimental form of therapy with one awful side effect: a plague of terrifying demon kids.

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OPENINGS

The Addams Family (PG)
Dolemite Is My Name (R)
El Camino: A Breaking Bad Movie (NR)
Gemini Man (PG-13)
Jexi (R)
Lucy in the Sky (R)
Midnight Traveler (NR)
Where's My Roy Cohn? (PG-13)

RATINGS

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

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Lucy in the Sky

THE ADDAMS FAMILY

D: Conrad Vernon, Greg Tiernan; with the voices of Oscar Isaac, Charlize Theron, Allison Janney, Bette Midler, Chloë Grace Moretz. (PG, 87 min.)

Not reviewed at press time. Everyone's favorite functional family and ideal neighbors with gorgeous taste in home decorations arrive in CGI form. Can this latest iteration of Charles Addams' delightfully ghoulish cartoons match the enduring creepiness of the 1964 series? We'll just be happy if it's as good as the 1991 film. Whichever way, we're expecting some kind of clash with white-bread Middle America.

ALAMO LAKELINE, ALAMO MUELLER, ALAMO SLAUGHTER LANE, BARTON CREEK SQUARE, CINEMARK 20, CM CEDAR PARK, CM HILL COUNTRY GALLERIA, CM STONE HILL TOWN CENTER, HIGHLAND, GATEWAY, IPIC, LAKELINE, METROPOLITAN, MOVIEHOUSE, MOVIEHOUSE & EATERY LANTANA PLACE, SKY CINEMAS, WESTGATE

EL CAMINO: A BREAKING BAD MOVIE

D: Vince Gilligan; with Aaron Paul, Charles Baker. (NR, 122 min.)

Not reviewed at press time. Written and directed by *Breaking Bad* creator Vince Gilligan, *El Camino* reunites fans with Jesse Pinkman where the series left off.

ALAMO RITZ, ALAMO LAKELINE, ALAMO MUELLER, ALAMO SLAUGHTER LANE, ALAMO S. LAMAR, ALAMO VILLAGE, IPIC, SKY CINEMAS, VIOLET CROWN

GEMINI MAN

D: Ang Lee; with Will Smith, Mary Elizabeth Winstead, Clive Owen, Benedict Wong. (PG-13, 117 min.)

Ang Lee makes big movies. Ang Lee does not make simple movies. For as much as films like *Life of Pi* and *Hulk* are exercises in mainstream Hollywood filmmaking, Lee has constructed a body of work tinged with the kind of self-reflection and sadness more often found in period dramas. That may not make him one of our best blockbuster filmmakers, but it certainly adds an extra level of thoughtfulness to something like *Gemini Man*. If it works for you, odds are it will work a lot.

It's not enough that government assassin Henry Brogan (Smith) can still shoot a man in a moving train from more than a mile away. He knows his body, and his body says it's time to retire. So Henry settles into a quiet life in a coastal town, not bothered in the least that his agency has sent Danny Zakarweski (Winstead, delightful as ever) to keep tabs on him in his retirement. That is, until Smith's former employer Clay Verris (Owen) deems him a liability and sends a young clone named Junior (also Smith) to kill him. With special operatives breathing down their necks and a renegade clone hot on their heels, Henry and Danny must work together to figure out why Henry's suddenly public enemy No. 1.

The big draw for *Gemini Man* is, of course, the two Will Smiths. While digital de-aging has come a long way over the past few years, it's still a technology distinguished by its shortcomings. Our eyes have become trained to look at the problem spots – the jawline, the lips, the cheekbones – where the actor-that-was and the actor-that-is are awkwardly sewn together. *Gemini Man* succeeds where others have failed only by getting Smith's voice right. While it's unnerving to hear, say, contemporary Michael Douglas' voice emerging from vintage Michael Douglas' face, Junior's voice contains the same edge that defined Smith's characters in early breakouts *Bad Boys* and *Independence Day*.

We might even forgive the uncanny valley effect present on Junior's face if *Gemini Man* made the de-aging process essential to the narrative. It's not. Start the film with a flashback, and you could cast any twentysomething actor as the younger version of Smith. The elements of the narrative that seem to appeal to Lee – the penance we owe the younger versions of ourselves – would work no matter which direction the filmmakers

took Junior. If Rian Johnson can get us to accept Joseph Gordon-Levitt in prosthetics as a young Bruce Willis in *Looper*, it's fair to say we'll buy any two actors in the right story.

If you can push past (or at least ignore) the often-wonky digital effects, you may find *Gemini Man* to be a charmingly melancholic approach to an action movie. There's a scene in the middle of the film where Henry and Junior grapple for the first time; as he slowly loses the fight to his younger and more athletic opponent, Henry pleads with Danny not to shoot Junior. There are many sequences like this throughout the film – moments where Henry puts himself in harm's way as penance for his past actions – that work because of the quiet sadness Smith brings to the screen. Even if the nature vs. nurture argument is never satisfyingly fleshed out, we can still appreciate how the sins of the father are being visited on the son.

Gemini Man features strong chemistry between its leads and an undercurrent of regret that makes it surprisingly empathetic for an action movie. Do away with the digital de-aging, and this might've emerged as one of the more enjoyable action movies of 2019. Then again, for some, it probably already is.

★★★

– Matthew Monagle

ALAMO LAKELINE, ALAMO SLAUGHTER LANE, ALAMO S. LAMAR, BARTON CREEK SQUARE, CINEMARK 20, CM CEDAR PARK, CM HILL COUNTRY GALLERIA, CM STONE HILL TOWN CENTER, HIGHLAND, GATEWAY, IPIC, LAKELINE, METROPOLITAN, MOVIEHOUSE, MOVIEHOUSE & EATERY LANTANA PLACE, SKY CINEMAS, WESTGATE

JEXI

D: Jon Lucas, Scott Moore; with Adam Devine, Rose Byrne, Ron Funches, Charlyne Yi, Alexandra Shipp. (R, 84 min.)

Not reviewed at press time. When a tech-addicted man is forced to upgrade his phone, the latest model comes with an unexpected feature: Jexi, an A.I. life coach, virtual assistant, and cheerleader.

ALAMO LAKELINE, ALAMO S. LAMAR, BARTON CREEK SQUARE, CINEMARK 20, CM CEDAR PARK, CM HILL COUNTRY GALLERIA, HIGHLAND, GATEWAY, IPIC, LAKELINE, METROPOLITAN, MOVIEHOUSE, MOVIEHOUSE & EATERY LANTANA PLACE, SKY CINEMAS, WESTGATE



City of Lost Souls

D: Rosa von Praunheim; with Jayne County, Manfred Finger, Judith Flex. (1983, NR, 91 min., subtitled) **Lates.** Featuring trans punk singer Jayne County in her only starring movie role, *City of Lost Souls* revolves around a group of outsider performers who have moved to Berlin in search of social acceptance and artistic freedom. @AFS Cinema, Friday & Saturday, 9:30pm.

LUCY IN THE SKY

D: Noah Hawley; with Natalie Portman, Jon Hamm, Zazie Beetz, Dan Stevens, Pearl Amanda Dickson, Ellen Burstyn, Jeffrey Donovan, Tig Notaro, Nick Offerman. (R, 124 min.)

Lisa Nowak, an astronaut who made national headlines in 2007 for driving from Texas to Florida in a straight-shot trajectory to an Orlando airport to confront the third point of a love triangle, never wore an adult diaper in that trek. But the fact that she had them at all, along with various “kidnapping paraphernalia,” caused quite a media tempest in a teapot (rarely is there any other kind, unless it involves a mass death toll), and perhaps that's what drew director Noah Hawley to this particular project. Hawley is the creative mind behind FX's *Fargo* series as well as *Legion*, two quite different narrative pursuits, but ones that maneuver through reflections on what I see as “need” and “trust.” The needle flicks wildly between Hawley's characters in both of those shows, and the film version of Nowak's story, when that screenplay landed on his desk (after a few interns looked it over), must have seemed like there was a match there.

But this film is about Lucy (Portman), and in this case, Lucy's story is “inspired by true events,” a knowing nod to Hawley's *Fargo* work (and the Coen brothers' film that spawned it) of “this is a true story” variety, which was a morbid joke then, and becomes, in this case, a reminiscence of an anecdote half-told at a party, but you nod and laugh anyway. We meet Lucy in space, the expanse of the endless universe surrounding her. And it changes her profoundly. Once back home, she stares at the popcorn ceiling of her home with her husband Drew (Stevens, hiding behind a mustache, and completely irrelevant in this film). Lucy begins an affair with Mark Goodwin (Hamm), a fellow astronaut. When Goodwin begins relations with another astronaut, Erin Eccles (Beetz), Lucy loses her shit and hits the road to Florida for that third-act confrontation.

The most interesting part of *Lucy in the Sky* is that second act, in which the main character is basically besieged by struggles with her own psyche and the male-dominated world of NASA, and her pining for not just Goodwin but for a return to the view of the universe that only a chosen few have seen. Ever the formalist, Hawley can't help but constantly change the film's aspect ratio, and often veers into visually surreal scenarios that are unnecessary. Portman gives her all in her performance, which is the only saving grace of the film (everyone else is truly forgettable), and in the end this film is a complete misfire. To paraphrase the titular song, picture yourself seeing any other movie than this.

★★

– Josh Kupecki

ALAMO LAKELINE, ALAMO S. LAMAR, ARBOR

Zombieland Double Feature: Zombies-Only Screening

D: Ruben Fleischer; with Zoey Deutch, Abigail Breslin, Emma Stone, Woody Harrelson, Rosario Dawson, Avan Jogia, Jesse Eisenberg, Dan Aykroyd, Luke Wilson. (2019, R, 99 min.) Drafthouse celebrates the new Zombieland sequel, *Zombieland: Double Tap*, with a double feature for the undead: Come dressed up in full zombie garb and makeup, and try *not* to look alive, m'kay? @Alamo Lakeline, Alamo Slaughter Lane, Alamo Village, Alamo S. Lamar, 6pm; Alamo Mueller, Wednesday, 6:15pm.



★ MIDNIGHT TRAVELER

D: Hassan Fazili. (NR, 87 min., subtitled)

Midnight Traveler is a diary-format documentary that treks a targeted family's escape from the Middle East to Europe. These refugee documentaries are familiar, which isn't to say they're not all important stories, but in such a saturated market they tend to relate the same tragic tale over and over again, and often from a remove.

What makes *Midnight Traveler* distinct from its counterparts is that it follows filmmaker Hassan Fazili's own family, and the intimacy he's able to capture over the life spans of three iPhones makes his documentary more tender and honest and immediate. He doesn't exploit moments of peril, like when his daughter Zahra briefly goes missing at a refugee camp. Instead, he relates his fear in a placid voiceover with ominous shots of the moon, and ends his recollection of the events with long takes of his daughter joyously dancing in a mini-cyclone of delicate bird feathers.

Fazili, who was forced to flee Afghanistan after the Taliban put a bounty on his head, utilizes voiceover throughout his documentary, pairing it with images of his family on the run. In fact, the film begins with a haunting voiceover from his eldest daughter, Nargis, who disagrees with her father's saying, "Hell is other people." Rather, she believes, "The road of life winds through hell, and also: Hell is within me."

Fazili juxtaposes such a bleak sentiment with little moments, stitched together in home-video fashion, that position his daughters as a beacon. Although hope is not something that's easy to grasp as young children in a situation as dire as theirs, they radiate it, illustrated in Nargis' smile when she gets new shoes that fit her, or when Zahra rejoices after building a "Christmas man" for the first time.

Still, tragedy is everywhere for the Fazili family. Unable to break free of their homeland, they are ushered from refugee camp to refugee camp, where some are safe but others are in danger from local citizens who lack empathy and knowledge. The girls encounter sickness and violent strangers, among other horrors, and it's continuously heartbreaking to watch this family's journey.

"I'm gonna forget. I absolutely won't want to remember this in the future," Nargis says at the end of the documentary.

Hopefully her wish will come true. But for the rest of us, her father's film provides a vital account – one we shouldn't forget or look away from.

★★★

– Jenny Nulf

AFS CINEMA

WHERE'S MY ROY COHN?

D: Matt Tyrnauer. (PG-13, 97 min.)

Vile. Despicable. Contemptible. Foul. Corrupt. Just when you think you've found the perfect adjective to describe Roy Cohn, black-hearted villain of modern American history, up pops another one. Disgraceful. Abhorrent. Loathsome. Repugnant. Revolting. It's futile: There's no single pejorative that can amply define the man who conspiratorially whispered in Sen. Joe McCarthy's ear, unjustly sent Ethel Rosenberg to the electric chair, blindly served as consigliere to murderous mafioso dons, and flamboyantly consorted with attractive younger men but went to his grave denying his sexual orientation and AIDS diagnosis. So many words, so little time. The best approach may be to simply say, "All of the above."

This cradle-to-crypt documentary about the power-hungry lawyer who died in 1986 recounts the life of a dealmaker and fixer who – as someone in the film politely observes – was "a personality in disarray," shamelessly making a name and countless millions for himself without regard for any ethical or moral codes. From the early days in which an unrequited crush on WASPy conscripted colleague David Schine prodded the Army-McCarthy congressional hearings ("Have you no decency, sir?") to his inevitable disbarment from the New York bar for fraudulent conduct out of a Hollywood movie (he purportedly disguised himself as a male nurse to obtain a wealthy comatose man's signature on an executorship document), the biographical *Where's My Roy Cohn?* recites familiar story after story (and a few new ones) about this leathery-skinned, heavy-lidded, reptilian creature who slithered through the second half of the 20th century like Cohn the Destroyer. (He was not

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an attractive man, to his lifelong chagrin.) Well-researched and candid, this documentary will not change anyone's perception of Cohn or rehabilitate his character in any way. Although his self-loathing insecurities may slightly humanize him, he will always be one-dimensionally evil.

The question in the title is attributed to 45 during the constitutional dust-up in which Attorney General Jeff Sessions recused himself from Robert Mueller's investigation of Russian meddling in the 2016 election. What the movie brings to the table are details about the symbiotic relationship between Roy Cohn and Donald Trump over a period of two decades, an association in which an older sociopath mentored a younger sociopath in the school of political treachery and the art of never apologizing. The apprentice learned his lessons well. Try to rationalize powerful men like Cohn and Trump, and you may end up losing your religion. Then again, you don't need to believe in God to know there's a devil.

★★★ — Steve Davis
ARBOR

FIRST RUNS

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

ABOMINABLE

D: Jill Culton, Todd Wilderman; with the voices of Chloe Bennet, Tenzing Norgay Trainor, Albert Tsai, Sarah Paulson, Eddie Izzard, Tsai Chin, Michelle Wong, Joseph Izzo. (PG, 92 min.)

The title of this DreamWorks animated feature suggests something more monstrous than cuddly, but the snow-white baby yeti with a snaggle-toothed smile in *Abominable* is a huggable little critter, ready-made for merchandising. The cleverly named Everest escapes from a Chinese research facility and sets out to trek 2,000 miles to return to his Himalayan family, with the help of three kids residing in the apartment building of his rooftop refuge. There's some gorgeous animation and impeccable camerawork on display here, but there's no emotional core to *Abominable*, which mostly proceeds at a glacial pace as the travelers' journey across China. Sure, Everest is cute. But cuteness will get you only so far. (09/27/2019)

★★★ — Steve Davis
ALAMO SLAUGHTER LANE, BARTON CREEK SQUARE, CINEMARK 20, CM CEDAR PARK, CM HILL COUNTRY GALLERIA, HIGHLAND, GATEWAY, LAKELINE, METROPOLITAN, MOVIEHOUSE, MOVIEHOUSE & EATERY LANTANA PLACE, SKY CINEMAS, WESTGATE

AD ASTRA

D: James Gray; with Brad Pitt, Tommy Lee Jones, Ruth Negga, Liv Ullmann, Donald Sutherland. (PG-13, 122 min.)

"*Apocalypse Now* meets *2001*" is a hell of an elevator pitch. It's beyond regrettable that *Ad Astra* has all the metaphysical weight of a Lincoln commercial as second-generation astronaut Major Roy McBride (Pitt) heads to Pluto to stop his father (Jones) from accidentally (or possibly purposefully) destroying all life. *Ad Astra* is undoubtedly aspirational in its intent, but it's also trite. It thinks it has something profound to say about the human condition, and it proceeds to have every point clubbed over the audience's head by a whisper-mumbled narration from Pitt. Under the mush there are the bones of a real discussion about what humanity's future in space could and may be, and writer-director Gray is at least grasping at issues that need tackling in popular culture



Child's Play

D: Tom Holland; with Alex Vincent, Catherine Hicks, Chris Sarandon. (1988, R, 87 min.) **Alamo Drafthouse of Torment.** BYOC (Bring Your Own Chair) and witness Holland's serial-killer-possessed doll wreak havoc on the big screen. @House of Torment, Wednesday, 7:30pm.

before it's too late. He just has no illuminating insight. (09/20/2019)

★★★ — Richard Whittaker
ALAMO LAKELINE, ALAMO MUELLER, ALAMO SLAUGHTER LANE, BARTON CREEK SQUARE, CINEMARK 20, CM CEDAR PARK, CM HILL COUNTRY GALLERIA, GATEWAY, IPIC, MOVIEHOUSE, MOVIEHOUSE & EATERY LANTANA PLACE, SKY CINEMAS, VIOLET CROWN, WESTGATE

BRITTANY RUNS A MARATHON

D: Paul Downs Colaizzo; with Jillian Bell, Michaela Watkins, Micah Stock, Utkarsh Ambudkar, Lil Rel Howery. (R, 103 min.)

Like most millennials in New York City, Brittany (Bell) is barely treading water. So when her doctor raises questions about her health during a Yelp-inspired physical, she decides to take matters into her own hands and take up running. Unfortunately, the closer she gets to her ideal body weight, the harder she is on herself, her friends, and her family. Nestled at the heart of this self-care narrative is a tender romance between Brittany and handsome free-

loader Jern (Ambudkar), and while both may have some work to do on themselves, they tend to bring out the best in each other – a solid foundation for any 21st century love story. Rom com fans will take pleasure seeing how a contemporary filmmaker works within the confines of the genre without sacrificing an ounce of body positivity. (08/30/2019)

★★★★ — Matthew Monagle
ARBOR

DOWNTON ABBEY

D: Michael Engler; with Maggie Smith, Imelda Staunton, Penelope Wilton, Matthew Goode, Hugh Bonneville, Laura Carmichael, Jim Carter, Brendan Coyle, Michelle Dockery, Kevin Doyle, Allen Leech, Phyllis Logan, Robert James-Collier, Elizabeth McGovern, Joanne Froggatt, Sophie McShera, Lesley Nicol. (PG, 122 min.)

"It's ... cute!" "It's ... pretty good!" You know it when you hear it: the audible ellipsis in search of something noncommittally positive, the pitch inflecting brightly into an invisible exclamation point. I've been using it all week anytime somebody asked me what I thought of *Downton Abbey*, a two-hour film extension of the melodramatic British TV program of the same name, itself an enjoyably sudsy comic melodrama made classy with period history, a passing interest in income inequality, and – in America – the dignified imprimatur of *Masterpiece Theatre*. It's back to the comfortable upstairs lives of the Crawley family and the downstairs toils of their staff as they prepare for a royal visit. Fans of the show should be satisfied if not entirely sated by this return to Downton. Those with no prior knowledge of the show should probably see what's playing in the next theatre over. (09/20/2019)

★★★ — Kimberley Jones
ALAMO MUELLER, ALAMO SLAUGHTER LANE, ALAMO S. LAMAR, ALAMO VILLAGE, ARBOR, BARTON CREEK SQUARE, CINEMARK 20, CM CEDAR PARK, CM HILL COUNTRY GALLERIA, GATEWAY, MOVIEHOUSE & EATERY LANTANA PLACE, SKY CINEMAS, VIOLET CROWN, WESTGATE

FAST & FURIOUS PRESENTS: HOBBS & SHAW

D: David Leitch; with Dwayne Johnson, Jason Statham, Idris Elba, Vanessa Kirby, Helen Mirren, Eddie Marsan. (PG-13, 135 min.)

Oil and water, deadly frenemies Hobbs (Johnson) and Shaw (Statham) are forced to work together to find Hattie

(Kirby), a rogue MI6 agent who disappears with a deadly supervirus and a cybernetic supersoldier (Elba) hot on her heels. Ever since the *Fast and the Furious* franchise brought Michelle Rodriguez's character back from the dead, these movies have existed in a narrative limbo. Death holds no sway in this universe; characters are never subtracted, only added, and their inevitable drift toward broad heroism often dulls any sharp edges they once possessed. What direction can you offer as a franchise when your only narrative drive is to showcase all your recognizable names? This is *The Expendables* with a younger, A-list cast, and one has to wonder why this had to be a *Fast and the Furious* spin-off at all. (08/02/2019)

★★★ — Matthew Monagle
METROPOLITAN, LAKE CREEK 7

FIRST LOVE

D: Takashi Miike; with Masataka Kubota, Sakurako Konishi, Shōta Sometani, Becky. (NR, 108 min., subtitled)

The latest from Japanese innovator Miike opens hard with down-and-out boxer Leo (Kubota) meeting cute with Monica (Konishi), a sex worker paying off her father's debts. Two souls deeply lost, their connection is never romantic, which is a blessing in disguise and a welcome change where both the male and female counterparts are on equal footing. While this vibrant and energetic version of Miike is certainly a blast, it can feel underwhelming when you know this was the same man who made the visceral and disturbed *Visitor Q* and the bone-chilling *Audition*. Miike is a man who built his career on deeply upsetting and boundary-pushing genre cinema, and his recent output just feels a little too polished. Despite all this, *First Love's* warm and tender nature keeps it an endearing and heartwarming addition to the master's filmography. (10/04/2019)

★★★★ — Jenny Nulf
AFS CINEMA, ARBOR

GOOD BOYS

D: Gene Stupnitsky; with Jacob Tremblay, Keith L. Williams, Brady Noon, Millie Davis, Molly Gordon, Midori Francis, Will Forte, Retta, Isaac Wang, Stephen Merchant. (R, 95 min.)

Sticking to the *Superbad* formula, *Good Boys* follows a trio of sixth grade friends: Max (Tremblay) harbors a



First Love

MUSIC

Lizzo City Limits

Multiverse moment, cultural signifier, clusterfuck; call it what you will, but **Lizzo's** Sunday night **ACL Fest** crowd proved absolutely massive. The Houston-raised supersonic star called it her biggest festival viewership ever, estimating 60,000 people via Instagram the next day. Others deemed it the Zilker Park annual's largest non-headliner crowd, causing major lockup at the show's mid-level Miller Lite stage.

Of course, Sept. 2017 sleeper hit "Truth Hurts" hadn't yet begun its April 2019 revival via **Netflix** rom-com *Someone Great* when the Detroit-born **Melissa Jefferson** appeared on the Labyrinth Festival lineup. As the singer/flutist announced onstage, it's now the "number one song in the country, bitch!"

On social media, fans called for swapping to a bigger platform for weekend two. At the very least, streaming on the Honda stage jumbotrons would help, as Lizzo's sing-along army stretched well beyond the ACL flags. Outside the self-love icon's weekend one takeover, here's what else happened:

Billiemania

Ahead of her Saturday evening set, bestselling 2019 entity **Billie Eilish** tested the structural integrity of ACL's new interview-oriented **Bonus Tracks** stage. Fans hung over fences and perched on parental shoulders to view the conversation with **Stephen Thompson** of **NPR's** *All Songs Considered*, muffled by tween screams. Thompson attempted to keep the interview on track, inquiring, "Do you dream of being a mogul?" The unfazed 17-year-old replied, "What the hell is that? Isn't that some kind of chimp?" before abandoning the public radio format for fan questions and a few hugs.

Tierra Whack's Big Giveaway

In a flurry of funny non sequiturs, surreal Philly rapper **Tierra Whack** inquired if it was anyone's birthday at her late-starting but well-attended ACL Fest performance last Saturday. One celebrant requested the colorful **Nikes** off her feet, which she delivered after final track "Unemployed." Whack also tossed a snatched staff badge into the fold. "**Noah**, you work here now," the artist decided of the recipient. "You can do whatever the fuck you want."

Oliver Tree Gets the Boot

An attendant in hospital scrubs wheeled out Cali oddball **Oliver Tree's** wheelchair before a rabid, teen-fronted Tito's tent audience last Friday. "I do all my own stunts," said the human meme of his foot injury, mentioning a hoverboard accident. Throughout, the singer's cinematographer asked audience members to say, "WTF?" or look confusedly at the camera, likely for one of Tree's viral mockumentaries.

**FASTER
THAN
SOUND**
BY
**RACHEL
RASCOE**

Ladi Earth Pulls It Off

After **Sam Fender** dropped out due to illness, local rapper **Ladi Earth** (aka **Michaela Taylor**) booked the Vrbo stage on just a day's notice. With an overnight deadline, the airy vocalist rounded up four friends for a spooky, bondage-clad séance on opening "Water." Visits from local MC

Paris Flacko and pop singer **Chickoo** seamlessly filled the big platform, and Taylor's sex-positive banter on "Pussy Mouf" definitely earned new fans.

Fishing for Idles

A scorching Sunday afternoon visit from UK punks **Idles** followed a sold-out night show at **Mohawk**. Attempting to re-create the crowd-entering tumult on Red River, the band's crew hustled to cast singer **Joe Talbot's** mic cable across the mainstage gap. Guitarist **Mark Bowen**, wearing Texas flag trunks, had a harder time, eventually chunking his instrument in frustration over frequent unplugging. Wire tangles only added to the Englishmen's punchy, chant-along charm.

Tardy Cardi

After Lizzo insanity, an expansive herd shifted to the neighboring Honda stage for **Cardi B's** 8pm headline. The Bronx star kept fans waiting for 30 minutes, prompting boos, but eventually came through for a full 50 minutes of twerking theatrics, iconic Cardi quips, and hits including boogaloo-sampling "I Like It."



JANA BIRCHUM

"Slow songs, they for skinny hoes," said Lizzo during weekend one of ACL Fest.

Style Watch

Chunky white sneakers reigned, especially of the **Nike Air Force 1** variety. Spanish pop riser **Rosalía's** backup dancers nailed the festie ideal, matching the shoes with bike shorts and puff-sleeve crops. Meanwhile, I couldn't make it across the park without encountering 10 editions of "The Exercise Dress" by local athleisure machine **Outdoor Voices**.

T-shirt Tally: **Jack White** donned **Daniel Johnston's** landmark friendly frog on his front with the **Raconteurs**, while **Axl Rose** incorporated an **Alamo Drafthouse** "Badass Cinema" tee throughout multiple, comically subtle outfit changes. **Slash** stuck with the **Rolling Stones**.

Heart on Your Head: Fans pledged allegiance with double space buns for **Billie Eilish**, novelty cowgirl caps at **Kacey Musgraves**, and wedding veils to reference Lizzo's "Truth Hurts" vid.

Best Custom Getups: **Weyes Blood** revealed namesake embroidery on her suit jacket before removing it with flourish, and **King Princess** sassed with 69 bedazzled on her jumpsuit butt.

Look Out for Weekend Two

With the long-awaited arrival of Texas autumn temps, **Hot Girl Summer** technically comes to a close. The self-empowerment concept spread like wildfire from the mouth of Houston rapper **Megan Thee Stallion**, a growing cultural force and the first woman rapper on **300 Entertainment**. She also parodied a **Hot Girl Fall** concept recently on *Fallon*. Following a local stop last month with **Meek Mill**, 24-year-old **Megan Pete** hits the Miller Lite stage Saturday at 1:15pm.

Sunday, Swedish pop legacy **Robyn** replaces **Cardi B's** weekend one headline. On the indie circuit, masked country crooner **Orville Peck** (Sat., 12:30pm, Honda stage) and British Americana soul siren **Yola** (Sun., 2:45pm, Tito's stage) bring serious buzz. Sourced locally, **Blackillac** follows up a weekend one takeover at the **Black Pistol Fire** set with their own festival slot (Sat., 11:45am, Vrbo stage), UT dropout **Sloan Struble** stops by during his first tour as bedroom pop breakout **Dayglow** (Sat., 3pm, BMI stage), and **Ley Line** airs trilingual new track "Oxum" (Sun., 12:45pm, Tito's stage).

ACL CROSSTALK

LIL UZI VERT dropped out just hours ahead of his Friday set last weekend. ACL announced the unpredictable Philly phenom's cancellation around 2pm, slotting **Jai Wolf** for a 6pm encore to his earlier Zilker Park appearance. The fest-evading rapper is still scheduled for weekend two.

THE VENUE ATX, situated on Sixth, began selling tickets last month for a non-ACL affiliated performance by Atlanta rapper **21 Savage**. Booked for the evening of his official festival set, the Facebook event later updated to read: "Despite the Venue ATX having a contract with a promoter and deposit in place with 21 Savage, he is unable to perform due to arrangements outside both parties' control." Ever heard of a non-compete clause?

GONE PAPERLESS Upping sustainability efforts, the ACL Fest no longer offers paper schedules/maps this year. The move routes users to the event's official app, which proved arduous in the glaring sun. ACL also posted the schedule image on Twitter each morning, formatted for saving as your phone's lock screen.

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Nice ride: (l-r) Phranchyze and Zeale at Arlyn Studios

DAVID BRENDAN HALL

Frenemies to Brothers

ACL Fest all-stars Blackillac cruise the beats

BY KAHRON SPEARMAN

“So it’s funny because we *don’t* know why it makes sense. But it *is* working – you feel me?”

So says 36-year-old rapper Valin Zamarron (Zeale), a longtime Austin standout, about his partnership with 35-year-old former battle veteran J.J. Shaw (Phranchyze). Together, they’re Texas trap-infused duo Blackillac.

“I’m into word aesthetics, so it just sounded good,” says Zeale of the group name, under whose banner Gary Clark Jr. remains a permanent honorary member. “And first of all, we’re black, so that’s one thing.”

The second thing is that connection maintains a distinctly OG origin, from Clark to Shaw – close friends since middle school – and on to Zamarron.

“Me and Phran have known each other for a minute, and we’ve always been competitive,” continues Zeale (say zee-lee). “We’ve almost been rivals of a sort, even from back in the day when we first started playing ball.”

They maintained their rivalry until they didn’t.

BATTLE RAP

Phranchyze once reigned as Austin’s battle king and most notable export into the international scene. A former fixture on YouTube channels dedicated to the art, his leap forward came in 2007 when he placed third at the World Rap Championships in Los Angeles. That and taking home the 2010-2011 Best Hip-Hop/DJ honors at the Austin Music Awards helped inform his decision to forgo college.

“Yeah, that really didn’t go over,” he told the *Lubbock Avalanche-Journal* in 2011. “You have to know that my dad is a Nigerian accountant. Education is very important to him. My mom is a writer, so she wasn’t as negative.

“But that was a rough time. I think they see I’m making progress.”

The MC released an entertaining slew of themed mixtapes in the course, along with numerous national touring dates to keep the name ringing. He poured much of his angst into music. “Oreo” from 2013’s 3, for example, describes a man struggling with

others’ acceptance of his blackness – or not being black enough. Tons of these powerful moments exist across his discography. However, with a marriage and growing family, the rhymesayer believed it might be time to give rap a rest. He hadn’t released new material since 2015’s *#Theanimetape*.

Zeale’s path winds equally long.

After delivering homegrown rap alongside his fellow Blackillac wordsmith at Fun Fun Fest 2008 and finishing a Lucky Lounge residency, he rerouted his career with the help of Croatian DJ Marko Jelic. 2014’s genre-fuzzy *Frnz & Fngz* fully reintroduced Zeale into another realm of melodic power-pop/rap consistent with his touring alignment to *Billboard* singles-chart bullies Imagine Dragons and Awolnation.

The local Southsider, who had moved to Los Angeles, continued evolving through Blastfamous USA, his politically charged project with talented electro-noise cohorts Nght Hcklrs. The trio released a pummeling 2018 EP built on righteous protest and riot. Separately, also deep into various media gigs, he began announcing for UT men’s basketball (with Phran) and women’s volleyball.

It took an in-town visit with Gary Clark Jr. to readjust the college sports enthusiasts’ individual paths.

“We’d done the announcing together, so we were already in proximity again,” explains Phranchyze. “But we weren’t thinking about anything musically until we were like, ‘We’re comfortable with each other. We can do this.’

“Gary was staying at the W Hotel Downtown, and was like, ‘I have these beats, y’all wanna listen to them?’ We were like, ‘Sure,’ but we didn’t think anything of it at the time. We just thought, ‘Wow, Gary still makes beats – that’s cool.’ I didn’t realize the scope of everything. I thought maybe we’d make a few songs; maybe get them licensed. Nothing more than that.”

And yet, Clark had pocketed beats since junior high. While he worked on 2019’s *This Land*, the two MCs would post up at Arlyn Studios to provide the guitarist some hometown normalcy. The ACL Fest headliner

describes the situation as a little more planned out, which makes sense since both rappers cite him as the actual driver of their union.

“They knew I had some beats, so they were looking for some stuff,” says Clark. “They’re just, y’ know, ‘What are you going to do with [these beats]?’ I ended up playing a couple hundred of them.”

A couple hundred of them.

BEATS 1 RADIO

In the studio, the trio picked out their favorites, began recording with no particular end in sight, and fielded an album utilizing Clark’s production. Other beat input informed 10 eventual singles released over the last 13 months. Their latest, slow-trap banger “Shoebbox,” featuring like-minded Daytona Beach duo 300lbs of Guwop, garnered a run on Apple’s Beats 1 radio.

Debuting live as Blackillac with Clark, the MCs began with a bang, performing two shows in L.A. during NBA All-Star weekend in February. A successful hometown appearance, including Clark, at Native Hostel in March followed. Zeale says their Hot Luck Fest show in May – without Clark – rendered a more accurate breakout barometer.

“We didn’t have a real measurement of what we were doing before then,” he says, referring to Clark’s obvious appeal. “We pulled up and the venue was empty. So we were like, ‘Back to the good old days.’ But when we came out, it was like 400 people, and some of them already had merch.”

Now that Clark is back off-tour and again in the fold, the group readies a proper, unnamed full-length. That patronage will help, but ultimately Zeale and Phranchyze will have to carry the load. ACL Fest is a tremendous stage to ascend, but it will be their next steps that pave the road.

“We always joke that we’ve built this Frankenstein monster and now it’s walking around,” laughs Phranchyze. “Now we have to figure out what we’re going to do with him.”

Blackillac appears during weekend two of ACL Fest on Saturday at the Vrbo stage, 11:45am.

Gary Clark Jr.’s patronage will help, but ultimately Zeale and Phranchyze will have to carry the load.

CLARK STORY

One would think Gary Clark Jr., one of the coolest musicians representing Austin to the world, always had it together. You’d have to go back to middle school to have caught him slipping.

“I’ve been making beats low-key since the seventh grade,” reveals the blues guitar sensation. “I mean, I wasn’t good at it, but I loved it, worked on it all the time. I remember I made a beat for my buddy Robbie and me, for a talent show. We had a song we were gonna do, called ‘Young Soul.’

“I was all excited. Unfortunately, my [tape] copying skills weren’t so good, ‘cause when I brought the tape into the talent show, there was nothing on it. I didn’t check it before I left the house.” – K.S.

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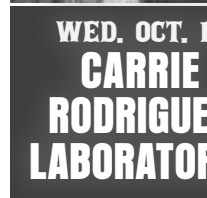
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4:30pm Black Pistol Fire
5:00pm Cherry Glazerr
6:00pm K. Flay
6:15pm The Score

SATURDAY

2:00pm Blackillac
2:00pm Orville Peck
4:30pm Briston Maroney
6:15pm Chris Shiflett

SUNDAY

1:30pm Caroline Rose
2:00pm Julia Jacklin
2:00pm BANKS
2:00pm Drew Holcomb
3:30pm Joseph
3:30pm Bruce Hornsby
4:00pm Third Eye Blind
4:00pm Yola
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LIVE MUSIC RECOMMENDED THIS WEEK

EDITED BY **RAOUL HERNANDEZ**



Eddie Palmieri

ONE WORLD THEATRE, THURSDAY 17



Pianist Eddie Palmieri, 82, won the first Grammy for Best Latin Recording in 1975, almost a decade and a half after emerging from Puerto Rican parents who immigrated to the Bronx. At 14 – after performing at Carnegie Hall – he debuted his first group and over the next seven decades helped evolve Latin jazz and salsa into a dance craze famously fictionalized in 1992 film *The Mambo Kings*. Influenced by Thelonious Monk, McCoy Tyner, and his older brother Charlie Palmieri (1927-1988), he garnered another eight Grammys.

– Raoul Hernandez

AC: When did you first come to Texas, and what were your initial impressions?

EP: My first visit in Texas was driving through it in the early Fifties heading to California, so you can imagine. The development in our great Republic – especially Texas – has been incredible.

AC: Why is *el ritmo* endemic to Latino culture?

EP: Rhythm is my pulse of life. In all musical genres, rhythm is the key element. For Afro-Caribbean music, the complexity of the rhythmical scales is the most complicated in my opinion. Most musicians are intrigued to utilize those rhythmical patterns in their presentation or orchestrations.

AC: Why is jazz still such a hard sell in this country?

EP: Jazz is the true art form of the United States just like Latin jazz was created in New York. The two art forms melded properly and have been accepted worldwide. However, the listening audiences over the years has changed and you must accept the flow and persevere. **AC:** Some musicians sleep with their instruments. How does that sort of relationship work for a pianist?

EP: My brother, the late Charlie Palmieri, was my musical tour de force! When we were on the bandstand together – two pianos across from each other – we were in musical heaven.

SOUNDCHECK

BY **RAOUL HERNANDEZ**

L TJ BUKEM

The Venue ATX, Friday 11
UK drum-n-bass icon Daniel Williamson.

DREEMR, ALTAMESA

The Far Out, Friday 11
Polyphonic Spree trombonist hosts ATX Western noirists.

ZOMBIE BALL

Elysium, Saturday 12
ATX electro diva Rona Rougeheart (Sine), DJ Curse Mackey, and more dress up *Pride & Prejudice* and steampunk.

FRANK REYES

Club Latinos, Saturday 12
The Dominican Republic's "prince of bachata" since 1991.

HOT SLAP

Townsend, Saturday 12
The French answer to rockabilly legacy the Stray Cats.

KATE HOWARD BENEFIT

Sam's Town Point, Sunday 13
Hamell on Trial, Beat Root Revival, Graham Weber, Kacy Crowley, Ben Balmer, etc.

PECAS

Cheer Up Charlies, Monday 14
Breathy electro R&B from Brooklyn.

DIIV

Mohawk, Monday 14
Guitar-driven Brooklyn dream-pop quartet just dropped third LP *Deceiver*.

GRIM STREAKER

Cheer Up Charlies, Tuesday 15
Amelia Bushell leads buzzing Brooklyn noise-makers.

HERB ALPERT & LANI HALL

Paramount Theatre, Tuesday 15
Tijuana Brass lives!

IN-STORES:

SATURDAY: Cassette Store
Day tape meet w/ **Heavy Stars, J. Harcrow, With Great Care, and More Eaze**, Exploded Records, noon
SUNDAY: Allen Hill, Antone's Records, 3pm
WEDNESDAY: Justin Peter Kinkel-Schuster, Waterloo Records, 5pm
THURSDAY: Aaron Lee Tasjan, Waterloo Records, 5pm

NITE SCHOOL

Cheer Up Charlies, Friday 11

Sky Hutchens has reliably curated dark disco and electro bills every second Thursday of the month for eight years. Friday's outside anniversary headlines L.A. duo Boan, dropping a Michael Stein-produced follow-up to 2015 debut *Acid* later this year. Multi-state ambient noiseiks Future Blondes discharge new *Children Ov Star LP* for Fantasy 1, and more support.

– Greg Stitt

JUAN WAUTERS

Electric Church, Friday 11

On two 2019 LPs, *Introducing Juan Pablo* and *La Onda de Juan Pablo*, Uruguayan American Juan Wauters writes and records unpretentiously, with the equipment on him as he travels through South America, Europe, and the United States. Simple guitar strums, lonely piano, surfer tones, covers, and mostly first takes with fellow musicians power bilingual, less-is-more sing-alongs. – Christina Garcia

AKADEMICS

ALBUM RELEASE
Spokesman, Friday 11

Austin trio AKAdemics – Jsun the Propheor, Michael "Big Mic" Pereida,

Aaron Berlin – boast two co-founders of local imprint College of Hip Hop Knowledge, and now drop debut album *The Syllabus*. After helping local acts, Jsun and Pereida concentrate on their own game, with DJ Berlin scratching as the latter MC aggressively educates listeners. – Derek Udensi

GAYCL

Cheer Up Charlies, Saturday 12

Brooklyn's glam diva duo Sateen serves femme power and peak lesbian vibes as the headliner at Saturday's ninth GayCL Festival. The always-queer alternative to the annual Zilker fest returns with a beautifully tailored, disco-loving, dance floor-ready lineup completed by drag queen goth-pop from Vestite, flashy 4/4 vibes from Lauren Sanders' No Nostalgia, and DJ sets from p1nkstar and Y2K.

– Sarah Marloff

VENUS TWINS

Swan Dive, Saturday 12

Twopiece audio assault by twin brothers, Brooklyn's Venus Twins embody a Lightning Bolt-esque approach to noise rock. Matt Derting riffs on bass while Jake beats the skins with technical precision. Richmond-by-way-of-Philly trio

Don Babylon plies 2018 slop-rock opus *Foul*, and Big Bill and Nick Adamo bookend the lineup with local support.

– Greg Stitt

BILLY RAY CYRUS

Backyard Amphitheatre, Saturday 12

Billy Ray Cyrus changed country music twice. First came divisive 1992 mega-hit "Achy Breaky Heart," then this year there's his quick support and remix of Lil Nas X's "Old Town Road," which was booted from the country charts yet topped the Hot 100 for a record-breaking 19 weeks. Country or not, it's pure platinum.

– Doug Freeman

TEX SMITH

ALBUM RELEASE
Sam's Town Point, Saturday 12

Tex Smith looks like the austere cowboy his name suggests, yet his gentle tenor and sharply earnest lyrics atop easy country rhythms reveal a deeply empathetic songwriter. Ten years since his eponymous debut, he now delivers LPs five and six simultaneously: the folk-tuned *Fair-Weather Friends* and uptempo ramble *Kinfolk*. Bad Lovers and Cactus Lee bookend in support.

– Doug Freeman

JUSTIN TOWNES EARLE

3ten ACL Live, Monday 14

His father's hillbilly maverick Steve Earle. His middle name honors Austin's possibly greatest songwriter, Townes Van Zandt. No pressure for a songwriter, right? He's done fine across a 12-year/eight-LP career, forging a brand of Americana all his own. May's *The Saint of Lost Causes* thus blesses one of Austin music's best intimate venues.

– Tim Stegall

THALEA STRING QUARTET

Townsend, Monday 14

Consisting of violins, a viola, and cello, San Francisco's Thalea String Quartet are a vibrant, award-winning, and diverse troupe. Classically trained emotion resonates through the bows of Titilayo Ayangade (c), Luis Belloin (vla), Kumiko Sakamoto (vln), and Christopher Whitley (vln). NYC brass ensemble Westerlies support with contemporary folk vibrations.

– Alyssa Quiles

SWERVEDRIVER

Empire Control Room, Monday 14

Following a truncated SXSW set earlier this year, Swervedriver returns for a full-blown show. January's *Future Ruins* stands as the Oxford shoegaze quartet's strongest LP since its early-Nineties heyday. Dangerbird labelmates Milly open with the indie L.A. pop of debut *Place in My Mind*.

– Michael Toland

AUSTIN UNCHARTED

Barracuda, Thursday 17

Celebrating two years of live session captures at King Electric Studio, local series Austin Uncharted rounds up eight episode alums. Jammy funk rock trio the Matters recently notched the show's 37th vid. Soulful jazz infusionists Honey Made, breezy indie quartet Löwin, fuzzed-out ragers Coattails, and dynamic R&B vocalist Jake Lloyd join the birthday party, alongside alt-folkie Aubrey Hays and Otis the Destroyer's Otis Wilkins.

– Rachel Rascoe

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UPCOMING SHOWS

Thursday, Oct. 10 - No Cover
EVE, LEADY, BUCK, & SPEEDY 7PM

Friday, Oct. 11 - \$7 Cover
THEODORE FLORES 7PM
AUSTIN PARTY BAND 9PM

Saturday, Oct. 12 - \$7 Cover
FRED SPENCE 7PM
BOBBY POUNDS 10PM

Sunday, Oct. 13 - No Cover
MARKET DAY 1-5PM
VAN WILKS & JOSH SMITH 12PM
TWO STEPPIN' WITH TREBEL SOUL 3PM

FUTURE SHOWS

10/18 KEVIN FOWLER
10/23 MIDGET WRESTLING
10/25 PAT GREEN
10/26 BULLRIDING



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PATRICE PIKE 8PM
SIOBHAN O'BRIEN 10PM
LOVE & CHAOS 6PM

• Friday, October 11 •
GINGER LEIGH 9PM
JOE BARKSDALE 11PM
DENNY FREEMAN 6PM

• Saturday, October 12 •
WC CLARK 8PM
JOHN DEE GRAHAM 10PM
MARCUS MORALES 11:45PM
BOBBY WHITLOCK & COCO CARMEL 6PM
COBY WIER & THE BAND OF THE LOST 3PM

• Sunday, October 13 •
THE RESENTMENTS 7:30PM
DERRICK DAVIS BAND 10:30PM
Ulla Night of the Irish Invasion With
5:30PM
GRANT PEEPLES W/ GURF MORLIX & SHAI DRI 3PM

• Monday, October 14 •
JULIE NOLEN 8PM
LONELYLAND
SPECIAL LUNCHEON SHOW - 12PM

• Tuesday, October 15 •
SHAWN PANDER 8PM
TEN ASS CITY 10PM
DAVID GRISSOM 6PM

• Wednesday, October 16 •
WALT WILKINS 8PM
JOEY MCGEE 10PM
LISA TINGLE 6PM

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•THURSDAY, OCTOBER 10•
CASPER RAWLS & HIS AMAZING FRIENDS HH 6:30PM
BARFIELD THE TYRANT OF TEXAS FUNK 10PM

•FRIDAY, OCTOBER 11•
THE BLUES SPECIALISTS HH 6:30PM

WESTERN YOUTH 12AM
BONNIE MONTGOMERY 10PM

•SATURDAY, OCTOBER 12•
 MATINEE 3:30PM **REDD VOLKAERT**
CHRIS SHIFLETT 12:15AM
THE CORDOVAS 11:15PM, **LEON III** 10:15PM
JUNIOR BROWN AND THE LOVELY TANYA RAE 8PM

•SUNDAY, OCTOBER 13•
 CAJUN DANCE PARTY WITH **DEBRA PETERS & THE LOVE SAINTS** MATINEE 3:30PM
WILLIE PIPKIN & ZAPATA! 10:30PM
HEYBALE! 7PM WITH **REDD & EARL & DALLAS**

•MONDAY, OCTOBER 14•
PETERSON BROTHERS BAND HH 6:30PM
WELDON HENSON 10:15PM

•TUESDAY, OCTOBER 15•
 HH 6:30PM **BONNIE MONTGOMERY**
MIKE STINSON 10:30PM

•WEDNESDAY, OCTOBER 16•
 12AM **TOM BEN LINDLEY** HH 6:30PM
JAMES McMURTRY
 10:30PM **JON DEE GRAHAM**
WILLIAM HARRIES GRAHAM 9:45PM

•THURSDAY, OCTOBER 17•
 HH 6:30PM **CASPER RAWLS & HIS AMAZING FRIENDS**
SAHM COVERS SAHM
 FEAT. **SHANDON SAHM** 10PM
Record Release Party!

•FRIDAY, OCTOBER 18•
THE BLUES SPECIALISTS HH 6:30PM
NATHAN SINGLETON & SIDESHOW TRAGEDY 12AM
PATRICK SWEANY 10PM

•SATURDAY, OCTOBER 19•
 MATINEE 3:30PM **CORNELL HURD BAND**
STEPHEN CLAIR 12AM
JOHN LANGFORD 10PM
BIG GUN SHOW 7-9PM

•SUNDAY, OCTOBER 20•
 HH 3PM **JIMMIE DREAMS & FRIENDS**
WILLIE PIPKIN WITH **MIKE SHERMAN** 10:30PM, **HEYBALE** 7PM

IN THE GALLERY

DOORS AT 8PM

•THURSDAY, OCTOBER 10•
 10:30PM **WILLIAM BECKMANN & TYLER McCOLLUM**
 8:30PM **TAMECA JONES RETURNS!** FOR ONE MONTH ONLY

•FRIDAY + SATURDAY, OCTOBER 11 + 12•
 10:30PM **THE LOST COUNTS**
 FRI. 8:30PM **TIME OUT** FEAT. B-3 MASTER **LEON ROBERTS** SAT. 8:30PM **BEAVER NELSON**

•MONDAY, OCTOBER 14•
 8:30PM **MICHAEL HALE ORGAN TRIO**
 8:30PM **CHURCH ON MONDAY** W/ **ELIAS HASLANGER & DR. JAMES POLK**

•TUESDAY, OCTOBER 15•
 10:30PM **EPHRAIM OWENS EXPERIENCE**
 8:30PM **JAMES McMURTRY**

•WEDNESDAY, OCTOBER 16•
 10:30PM **RED YOUNG**
 8:30PM **ROSIE FLORES** AND THE **BLUE MOON JAZZ QUARTET**

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•THURSDAY, OCTOBER 10
SADIE & THE LADIES 12:30AM
SHOOKS 11PM, **THE BIG FIX** 9:30PM
SUZANNA CHOFFEL 6:30PM
In the Jade Room: JUST MEL 10PM

•FRIDAY, OCTOBER 11
SUGAREE & COLD SWEAT With SPECIAL GUESTS 10PM, **ROSIE FLORES** 6:30PM

•SATURDAY, OCT. 12
WHITEY JOHNSON 11:30PM
LOU ANN BARTON 10:30PM

•SUNDAY, OCTOBER 13
 10:30PM **JAMES & THE ExSpeerience**
 3:30PM *Chicken \$##!+ Sunday With*
IMPERIAL STARLIGHTERS 7:30PM **ROSIE FLORES**

•MONDAY, OCTOBER 14
JONESIN 10PM **ANDREA MAGEE'S GIRL JAM** 6:30PM

•TUESDAY, OCTOBER 15
HENRI HERBERT 10PM, **8 1/2 SOUVENIRS** 6:30PM

•WEDNESDAY, OCTOBER 16
TRUBE, FARRELL & SNIZZ 11PM
MATT HUBBARD 9:30PM
JOHN X REED Feat. **DENNY FREEMAN, SPEEDY SPARKS, RODNEY CRAIG, & BOBBY EARL SMITH** 6:30PM

•THURSDAY, OCT. 17
JOSH GOOGINS 12:30AM
ALTAMESA 11:15PM, **JOE JACKSONS** 10PM
SUZANNA CHOFFEL 6:30PM, *In the Jade Room: JUST MEL* 10PM

•FRIDAY, OCTOBER 18
BRIAN SCARTOCCHI 12AM
SELFLESS LOVERS 10PM, **ROSIE FLORES** 6:30PM

•SATURDAY, OCT. 19
SELFLESS LOVERS 12AM
BRIAN SCARTOCCHI 10PM
MISS LAVELLE WHITE 8PM

•SUNDAY, OCTOBER 20
HOT SLAP 10PM *French Rockabilly!*
HILARY YORK 7PM
 3:30PM *Chicken \$##!+ Sunday With*
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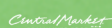
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FROM THURSDAY

EMPIRE CONTROL ROOM Kid Bloom, Gypps, Belaganas [control room] (9:00) **R**, Little Brother [garage] (9:00) **R**
EVANGELINE CAFE Nick Connolly (7:00) **R**
THE FAR OUT Star Parks, Fairbanks & the Lonesome Light (8:00)
FLAMINGO CANTINA Jamdown Thursday (9:00)
GIDDY UPS Open mic w/ Dewey Lyon (7:00)
GRUENE HALL Gruene Music & Wine Fest w/ Bacon Brothers, Lauren Lucas (8:00) **R**, **A**
GUERO'S Jean-Pierre & the Zydeco Angels (6:00)
HALCYON Hip-Hop Smoothie (10:00) **R**
HALF STEP Frontin' (9:30)
HARD LUCK LOUNGE Chris Porter & Mitchell Vandenburg memorial show & Red River Church album release w/ Ben Ballinger, Carson McHone, Graham Weber, Garner Sloan, Smoke Perkins & the Bad Winter Cough, Hank Erwin, Carman A.D., Haydon Hoodoo, Josh Dodds, Brandon Luedtke, Matt Phebus, Kirsten Mathisen, Adam Nurre (8:00) **R**, **A**
HIGHBALL Dale Watson & His Lone Stars (8:00)

HOLE IN THE WALL Petit Poucet (9:00)
HOTEL SAN JOSÉ Cubby Sessions w/ Lord Friday the 13th (8:00)
HOTEL VEGAS B Boys, Borzoi, Hotmom (9:00) **R**, **A**, L'Resorts, John Wesley Coleman III (7:00) **R**
HUDSON'S ON MERCER David Kyle (8:00)
ICENHAUER'S DJ Eye Q (11:00), PDA (9:00)
JESTER KING BREWERY Hungry Souls benefit w/ Randy Rogers, Brady Black (6:00) **R**
LAST CHANCE Jamie Weston (6:00)
LITTLE LONGHORN Alvin Crow & the Pleasant Valley Boys (8:30), Them Duquines (6:00)
MERCER STREET DANCEHALL Bob Appel (8:00)
MOHAWK Andrew Combs, Kirby Brown [inside] (9:00) **R**, **A**, A Celebration of the Late Great Daniel Johnston w/ Kathy McCarty, Jad Fair, Kramer, Amy Annelle, Walker Lukens, Moving Panoramas, Half Brown Whömet, Luvweb, Thanks Light, BluMoon, Jane Ellen Bryant, & more [outside] (9:00) **R**, **A**
MOONTOWER SALOON The New Eastside Kings (7:00)
NATE'S Bandreu (7:00)
NEWORLDELI Bluegrass open mic w/ Eddie Collins (7:00)

THE NORTH DOOR House Shoes w/ Frank D'Amato & Synato Watts, Butcher Bear, Joey Flaco, Tony Dark (9:00) **R**, **A**
ONE-2-ONE BAR Austin Music Live taping w/ Zach Person, Garrett Lebeau Band (6:30)
OPA! Megan Betley (8:00) **R**
OSKAR BLUES BREWERY Austin Humane Society benefit w/ River Boy (7:00) **R**
PARISH ACL Fest Late Nights w/ Flamingosis, BoomBaptist (10:00)
PARKER JAZZ CLUB Kenny Williams w/ the Ryan Davis Trio (8:00)
PARMER LANE TAVERN David Beeson (9:00)
PATSY'S CAFE Philip Griffin (8:00)
PLUSH Mark Denim, Blend E, Bonnie Stoneman, Synth, Lizette Roman (10:00)
POODIES The AGT Project (8:00), Kevin Daniel Smith (6:00)
RADIO COFFEE & BEER Erik Hokkanen (8:00)
REALE'S Richard Patnaude (6:00)
REVIVAL COFFEE Monks Jazz presents Andre Hayward Quintet (8:00)
RILEY'S TAVERN Jamie Lin Wilson, Juliet McConkey (7:00)
RIVER ROAD ICE HOUSE Wyatt Weaver Band (6:00)

ROAD SHOWS CONTINUED FROM P.60

Andrey Pushkarev, Drafting Room
Duo los Armadillos, El Nocturno
Rebelution, Emo's
Kristian Nairn, Empire Control Room
Of Good Nature, Bum Lucky, Flamingo Cantina
Casey Donahew Band, Bo
Phillips Band, Gruene Hall
Will Carter Band, the Happy Cow
The Swell Fellas, Hole in the Wall
Seth Shaw Quartet, Hops & Grain Brewery
Super Low, Harlan, Mohawk
Megan Betley, Mozart's
Jeremy Williams, Omni Barton Creek
Julia Jacklin, Christian Lee Hutson, Parish
Los Avila, Isidro Renteria y Sus Aduanales, Juan Acuña y el Terror del Norte, Plaza de Toros
Hot Slap, Poodies
Joe "King" Carrasco, Quiet Valley Ranch
Tyler Dudley Band, Rustic Tap
Joseph, Caroline Rose, the Scoot Inn
Hartley Hall, Sidecar Tasting Room
Dphrntstrks, Stay Gold
Third Eye Blind, Mallrat, Sego, Stubb's
Don Babylon, Venus Twins, Swan Dive
Syrus, Texas Mist
Ocean Roots, Texas Street Grill
Hot Slap, the Townsend

Keota, the Venue ATX
Bryan McPherson, Waterhole Saloon

SUN 10/13
Allen Hill, Antone's Records
Jonny Couch, Cheer Up Charlies
Alterbeast, **Cognitive**, **Micawber**, **Warforged**, **Crafting the Conspiracy**, Come & Take It Live
Anyone Anyway, **Goodbye Gloria**, **Balancing the Different**, **the Digital Locomotive**, Dirty Dog Bar
The American Revival, Dozen Street
Fisher, Emo's
Whole Milk, Hole in the Wall
Factual Brains, Hotel Vegas
Chris Kroger Quartet, Juliet
Joanna Connor, Mohawk
Clint Alford, Neighbor's
Randy Brown, NeWorldDeli
Isabelle Stillman, Opa!
Los Texmaniacs w/ Flaco Jiménez, Quiet Valley Ranch
The Heartstrings, Radio Coffee & Beer
Hot Slap, Sahara Lounge
Orville Peck, the Scoot Inn

MON 10/14
Justin Townes Earle, **the Wandering Hearts**, **the Josephines**, 3ten ACL Live
Pecas, Cheer Up Charlies
InGhosts, **Farewell Winters**, Come & Take It Live
Swervedriver, **Milly**, Empire Control Room
Weathered, **Embracer**, Hole in the Wall
Hotline TNT, Hotel Vegas

DIIV, **Chastity**, **the Speed of Sound in Seawater**, **So Much Light**, **Catbamboo**, Mohawk
Thalea String Quartet, **the Westerlies**, the Townsend

TUE 10/15
Hot Slap, Antone's
Sheer Terror, **Thug Riot**, **Liberty & Justice**, Barracuda
Grim Streaker, Cheer Up Charlies
Within Time, **Tower Six**, **Synthetic Ghosts**, Come & Take It Live
Dean Lewis, **Scott Helman**, Emo's
Crunk Witch, **Awesome Death**, Flamingo Cantina
Herb Alpert & Lani Hall, Paramount Theatre

WED 10/16
Prissy Whip, 523 Thompson
Of Mice & Men, **For the Fallen Dreams**, **Thousand Below**, **Bloodbather**, Come & Take It Live
Psychlon Nine, **Striplicker**, **Justin Symbol**, Elysium
The Distillers, **Death Valley Girls**, Emo's
Sick Ride, **Justin Peter Kinkel-Schuster**, Hotel Vegas
Dayramir Gonzalez, Parker Jazz Club
Sofi Tukker, **Haiku Hands**, **LP Giobbi**, Stubb's
Gandhi's Gun, Texas Mist
Hammerlock, Waterhole Saloon
Justin Peter Kinkel-Schuster, Waterloo Records

DUT WAIT - THERE'S MORE!

See austinchronicle.com/events for Thursday, 10/17, and beyond.

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OCT 21

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OCT 26-27

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SAT
NOV 2

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THE DANIEL & ROYAL RESEARCH FUND PRESENTS
The Dixie Brothers
FRI
NOV 8

SLEATER - KINNEY
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SAT
NOV 9

NOV 12
T-PAIN
WITH LEVYGREY

NOV 13
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FRI NOV 15
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NOV 17
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Saint of Lost Causes: Tour 2019
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OCT 14

CASS MCCOMBS
FRI
OCT 18

STEVE HOLLOWAY BASH AND
FANCY
OCT 31

THE DREAM SYNDICATE
FRI
NOV 1

GAELIC STORM
SAT
NOV 2

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OCTOBER 12 OFFICIAL 2019 ACL FEST LATE NIGHT SHOW:
REBELUTION
W/ STEADY LEGEND

OCTOBER 15 **DEAN LEWIS**
W/ SCOTT HELMAN

OCTOBER 16 **THE DISTILLERS**
W/ DEATH VALLEY GIRLS

OCTOBER 17 **CHERUB** W/ GIBBZ

OCTOBER 18 **JULIA MICHAELS**
W/ RHYS LEWIS

OCTOBER 19 **MAXO KREAM**
W/ Q DA FOOL / SLAYER

NOVEMBER 8 **STATIC-X AND DEVILDRIVER**
W/ DOPE / WEDNESDAY 13 / RAVEN BLACK

NOVEMBER 16 THE WILLOW & ERY'S TOUR:
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SAT OCT 12
THIRD EYE BLIND



THE OFFICIAL 2019 ACL FEST LATE NIGHT SHOWS
with **MALLRAT**

WED OCT 16
GAY.DD512 PRESENTS:
SOFI TUKKER



with **HAIKU HANDS + LP GIOBBI**

FRI OCT 18
PARKER McCOLLUM



WED OCT 23
HOBO JOHNSON & THE LOVEMAKERS



with **MOM JEANS + THE PHILHARMONIK + NATE CURRY**

SUN OCT 27
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THU OCT 31 - SAT NOV 2



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FRI OCT 11 DOORS 11:30PM
MOBLEY - FREE

SAT OCT 12 DOORS 11:30PM
SEGO - FREE

SUN OCT 13 DOORS 10:30AM
Gospel Brunch **DISCIPLES OF JOY**

SAT OCT 19 DOORS 9PM
HIRIE W/ ROGLOGRN / KASH'D OUT

SUN OCT 20 DOORS 8PM
PLAGUE VENDOR
W/ NO PARENTS

MON OCT 21 DOORS 8PM
JESSE MALIN AND JOSEPH ARTHUR
W/ DIANE & THE GENTLEMEN

TUE OCT 22 DOORS 8:30PM
BANNERS W/ ELLEVATOR

WED OCT 23 DOORS 9:30PM
HARDCASTLE

THU OCT 24 DOORS 8PM
THOMAS CSORBA
W/ THE PRESCRIPTIONS

FRI OCT 25 DOORS 9PM
MO LOWDA & THE HUMBLE AND ONA

SAT OCT 26 DOORS 9PM
CLOUDCHORD
W/ BRONZE WHALE

TUE OCT 29 DOORS 8PM
MOONCHILD W/ KIEFER

THU OCT 31 DOORS 10PM
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DRISKILL BAR Sunday Blues With Antone's (4:00)

EDDIE V'S Dave Scher Trio (7:00) **A**

EL MERCADO Gospel-ish brunch w/ the Purgatory Players (10:00am) **A**

ELEPHANT ROOM Cpt. Kirk (9:30)

EMO'S ACL Fest Late Nights w/ Fisher (10:00) **A**

EXPLODED RECORDS Soundsystem Sundays (3:00)

FULL MOON BARN DANCE Shinyribs, Henri Herbert (5:00)

GERALDINE'S Jazz brunch w/ Kenny Williams (11:00am)

GRUENE HALL Gospel Brunch With a Texas Twist (10:30am) **A**

GUERO'S Blue Mist (3:00), Trent Turner (noon)

HALF STEP Jo James (4:00)

HARD LUCK LOUNGE Jukebox Session w/ Meadow Makers (8:00)

HIGHBALL Salsa Sunday w/ Stereomonde (7:00)

HOLE IN THE WALL Candler Wilkinson, Haydon Hoodoo, Whole Milk (9:00) **A**

HOTEL VEGAS Stretch Panic, Fragile Rock, Factual Brains (9:00) **A**

ICENHAUER'S DJ Eye Q (7:00), Super Soul Sunday w/ the Nightowls (4:00)

JO'S (S. CONGRESS) Sinner's Brunch w/ Jenn Miori & the Jo's House Band (12:30) **A**

JULIET Chris Kroger Quartet (11:00am) **A**

KICK BUTT COFFEE Insane Poetry, Mr. Fuentes, the XSP, Clay-Doh the World Destroyer, Omega Sin, Killadog, & more (7:00) **A**

KING BEE Michael Hale Trio feat. Mac McIntosh (9:00)

LAMBERTS Kevin Lovejoy (7:00)

LITTLE LONGHORN Original Home of Chicken Shit Bingo w/ Jason Roberts (4:00)

MARIA'S TACO XPRESS Hippie Church (noon) **A**

MOHAWK Joanna Connor, Carl Weathersby [inside] (8:00) **A**

NEIGHBOR'S Clint Alford (6:00) **A**

NEWORLEDEL Randy Brown (album release) (2:00) **A**

THE OASIS The Brew [Starlight Terrace stage] (7:00) **A**

ONE-2-ONE BAR Women in Austin Music Fest w/ Indimaj Middle Eastern Ensemble, Paula Maya + Brazilian Soul, Leti Garza y la Banda (5:30)

OPA! Isabelle Stillman (6:00) **A**

OSKAR BLUES BREWERY CTBA bluegrass jam (3:00)

POODIES Lucas Johnson (10:00), Jeremy Vasquez (7:30), Tessa Lou & the Shotgun Stars (4:00)

QUIET VALLEY RANCH Welcome Home Fest day three w/ Donovan Keith (5:30), Los Texmaniacs w/ Flaco Jiménez (4:30), Will Owen Gage (3:30), Ray Prim Quartet (2:30), American Dreamer (1:30), Akina Adderley (gospel set) (12:30) **A**

RADIO COFFEE & BEER The Heartstrings (8:00) **A**

RIVER ROAD ICE HOUSE Believing for Bryleigh benefit w/ Zack Walther & Matthew Briggs, Seth James & Jessica Murray, Fast Moving Trio, & more (1:00)

SAHARA LOUNGE M.D. & the Bids (9:00), Hot Slap (7:00) **A**

SAM'S TOWN POINT Kate Howard benefit w/ Hamell on Trial (8:20), Beat Root Revival (8:00), Graham Weber (7:20), Kacy Crowley (7:00), Ben Balmer (6:20), Daniel Thomas Phipps (6:00), the Reverent Few (5:20), Jon Dee Graham (5:00), Penny Jo Pullus (4:25), Shad Blair, David Touchton & Shawn Howard (3:50), Pat Byrne & Stephen Carolan (3:30), Brian Pounds (3:10), Jenny Reynolds & Scrappy Jud Newcomb (2:50), Mission to Mars (2:20), Jimmy George (2:00) **A**

SAXON PUB Derrick Davis Band (10:30), the Resentments (7:30), Ulla Night of the Irish Invasion (5:30), Grant Peeples w/ Gurf Morlix & Shaidri (3:00)

THE SCOOT INN ACL Fest Late Nights w/ Orville Peck, Louisiana Purchase [outside] (8:00) **A**

SCRATCHHOUSE Deep Into the Night w/ Deuce Parks, Altruist, G la P, Grant Curtis, JADIP, Jak'n Jax, Jinwoo, Not Nice, Pitchmod, Robot Noise, Shep, Supermncn4sty (8:00)

SKULL MECHANIX BREWING Skullwriter Series w/ Julie Nolen & Friends (3:00)

SKYLARK LOUNGE Soul Sunday w/ Soul Man Sam & the SMS Band (8:00)

STAY GOLD Sam Pace (9:00)

STUBB'S Gospel brunch w/ Disciples of Joy (10:30am)

TEXAS KEEPER CIDERY Rosie & the Ramblers (3:00)

TEXAS MIST XIII (album release), Sausage Fingers, Astrixion, Aerith Dies, Luna 13 (7:00)

THREADGILL'S Sunday brunch w/ Randy Collier & Grassland (11:00am) **A**

UNCLE GARY'S BAR Open Mike Sundays (4:00)

VISTA BREWING Screen Door Slammers (4:00) **A**

VOLSTEAD DJs No Kid\$ & Diggy Dutch (8:00)

VOODOO ROOM Deepcompression w/ Midwest Sessions b2b J Roc Em, Scott Slyter b2b Neema, DeepAus, ThatHitMaker (10:00)

WHISLER'S The Merles (6:00)

THE WHITE HORSE Silo Road (11:00), Armadillo Road (9:00), Jordan Matthew Young (7:00)

MONDAY 10/14

3TEN ACL LIVE Justin Townes Earle, the Wandering Hearts, the Josephines (8:00) **A**

ANTONE'S Nate Boff & Rhett Frazier (10:00), Blue Monday w/ Whitey Johnson, Derek O'Brien, & more (6:30)

BARREL O' FUN Jenny Parrott (8:00)

B.D. RILEY'S Monday open mic (7:00)

C-BOY'S Jonesin' (10:00), Andrea Magee Band (6:30)

CACTUS CAFE Open mic w/ Kacy Crowley (7:30) **A**

CHEER UP CHARLIES Pecas, Sasha & the Valentines, Emme (9:00) **A**

CHEZ ZEE Fernando Miramon (6:30) **A**

COME & TAKE IT LIVE InGhosts, Farewell Winters (8:00) **A**

CONTINENTAL CLUB Peterson Brothers Band (6:30)

CONTINENTAL CLUB GALLERY Michael Hale Trio (10:30), Church on Monday w/ Elias Haslanger feat. Dr. James Polk (8:30)

CRAFT PRIDE Monday Night Folk Revival w/ Ben Balmer (6:30)

DONN'S DEPOT Chris Gage (9:00)

DRISKILL BAR Fernando Miramon (6:00)

EDDIE V'S Tony Taboada Trio (7:00) **A**

EL MERCADO Mystery Monday w/ Christine Albert, Bill Kirchen, & guests (5:30) **A**

ELEPHANT ROOM Michael Mordecai's Jazz Jam (9:30), Jon Blondell Trio (6:00)

EMPIRE CONTROL ROOM Swervedriver, Milly [control room] (9:00) **A**

EVANGELINE CAFE Charles Thibodeaux & the Austin Cajun Aces (6:30) **A**

GERALDINE'S Casie Luong (9:30)

GIDDY UPS David Touchton & Friends (7:00)

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9PM **ALVIN CROW**

TUE, OCT. 15 6-8PM **WESTERN EXPRESS** 8PM DANCE LESSONS
8PM **WELDON HENSON**

WED, OCT. 16 6-8PM **KEN SIMPSON** 8PM DANCE LESSONS
9PM **BOB APPEL**



The LUV DOC

“Being Circumspect!”

Dear Luv Doc,

I don't seem to know how to say this to you, but I recently started dating a woman. She steadfastly despises President Trump. She can't seem to connect to anyone that doesn't share the depth of her dislike for (fill in the blank) Trump. I don't want to put too fine a point on it, but if someone was okay with a president still serving that, just prior to leaving office, actually voluntarily confessed in writing to committing two felonies while in office (to avoid being charged after leaving office) – not to mention the use of a peculiar type of human cigar humidor while in the Oval Office, being disbarred for five years, and paying out large financial settlements for sexual misconduct – maybe he or she could be a bit more circumspect about the current president? Anyway, I have no power to control or change any part of the situation with the current president. Is it rational for me to behave as if I do? I guess I could start lying about it to her, but I'm way too fat and lazy to get into it that much. What to do, Luv Doc? I'm teetering on the edge of hell and its flames are beginning to render me...
– Smoldering

You should probably cut your girlfriend some slack. There is a huge difference between our current President Donald Trump and the greatest living American president, Billy Jeff Clinton. The difference is this: Trump is an asshole. Yes, it really is that simple – just like our president. If you look up “asshole” in the dictionary, you may not (yet) find a picture of Donald Trump, but you will find an extraordinarily precise and accurate description of him: “a stupid, irritating, or contemptible person.” Sweet Jesus! Dimwit Donnie really hit the trifecta on that one, didn't he? He might not have been born smart, but no one could argue that he wasn't born lucky.

So, it seems like you're on the fence about verbally expressing your dislike for an asshole. Rather than being circumspect, you seem to be equivocating. Yes, Billy Jeff may have done some shady shit, but he wasn't an asshole. It's a very subtle difference. About the most assholeish thing Billy Jeff did was play the saxophone while wearing Ray-Bans, and while that will undoubtedly earn him a special place in purgatory, it doesn't make him Trump.

George W. Bush is by all definitions an actual war criminal, but he's a goddamned likable war criminal. Somehow, he manages to keep a busy schedule of shitty watercolor painting, funeral trance-dancing with Michelle Obama, and yukking it up with Ellen DeGeneres in Jerry Jones' luxury box at the Cowboys game, all while shouldering responsibility for the deaths of hundreds of thousands of Iraqis and thousands of American military personnel. I seriously don't know how he does it. Maybe Dick Cheney has his conscience in a jar up in Wyoming.

By contrast, Donald Trump is pretty much Mother Teresa – not the Christopher Hitchens Mother Teresa. I mean the Catholic saint. OK, he hasn't actually earned sainthood – unless you can become a saint by doing a bunch of dickish, weaselly shit like trashing the environment, sucking up to despots (aka birds of a feather) and, most recently, leaving the Kurds with their asses flapping in the breeze. Is he a genocidal war criminal? Not yet, but he is a huge asshole, which is why I think you should join your girlfriend in cheering on his impeachment until Congress finds the spine to get it done. Hopefully, a set of watercolors is in his not-too-distant future.

[Ed. note: This letter was edited for length, but the full question is posted at austinchronicle.com/columns/the-luv-doc.]

**NEED SOME
ADVICE FROM
THE LUV DOC?**

SEND YOUR QUESTIONS TO
luvdoc@austinchronicle.com

MR. SMARTY PANTS KNOWS

The Chinese characters for the word “good,” *hao*, are a combination of characters that mean “son” and “daughter” separately.

A rhino calf stays close to its mother for about 2-3 years.

In England's peerage, with title and property going to the eldest son, the other descendants of a peer would after two years become commoners. A duke's eldest son would later be a duke, while any other son would be a lord. The sons of the lords would be called “mister.”

NASA's Jet Propulsion Laboratory uses only 15 digits of pi for its highest-accuracy calculations for interplanetary navigation.

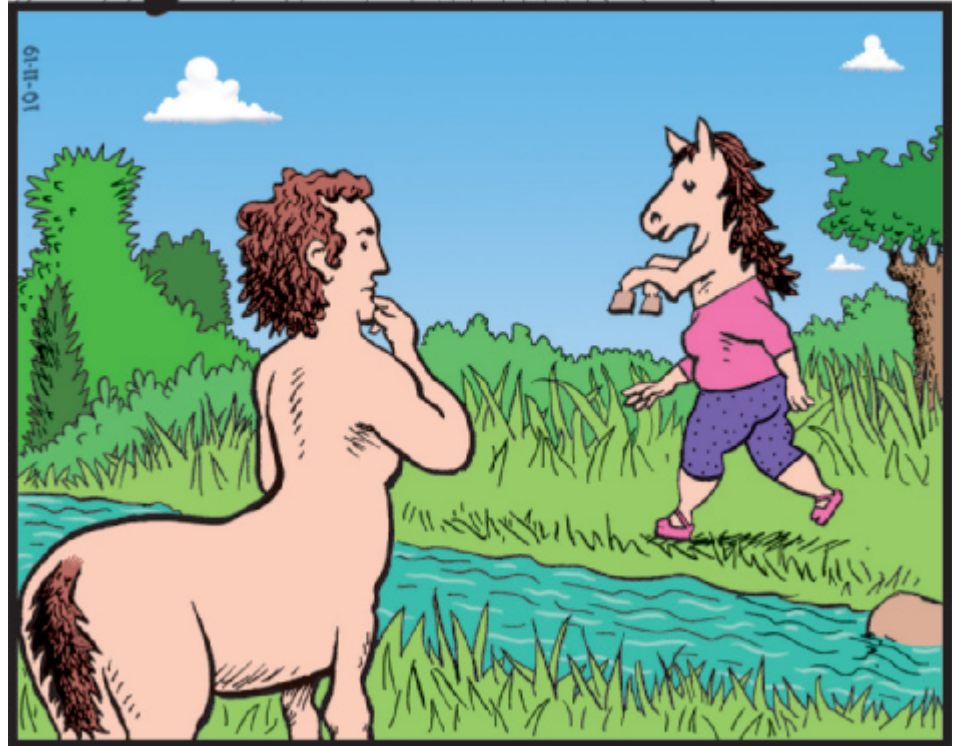


Above is information that Mr. Smarty Pants read in a book, a magazine, or the newspaper; heard on the radio; saw on television; or overheard at a party. Got facts? Write to Mr. Smarty Pants at the *Chronicle*, or email mrpants@austinchronicle.com.

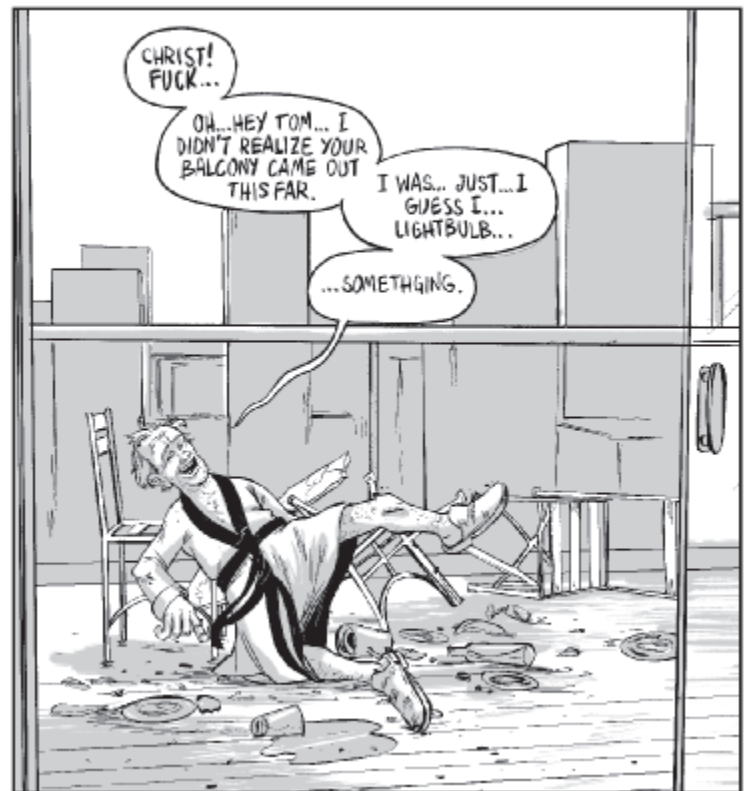
COMICS

Eyebeam

by Sam Hart



RYAN HENNESSEE 2019 WWW.RYANHENNESSEE.COM



NOTICE OF PUBLIC HEARING REGARDING THE CREATION OF THE LONGVIEW 71 PUBLIC IMPROVEMENT DISTRICT

Pursuant to Local Government Code Section 372.009(c) and (d), the Travis County Commissioners Court provides this notice that it will hold a public hearing to accept public comments and discuss the petition (the "Petition") filed by AE JOHANSON, LTD, a Texas limited partnership (the "Petitioner") requesting that Travis County create a public improvement district called the Longview 71 Public Improvement District (the "District" or "PID") to include property owned by the Petitioner.

Time and Place of the Hearing

The public hearing will start at 9:00 a.m. on Tuesday, October 29, 2019 at the Travis County Administration Building, Commissioners Courtroom, 700 Lavaca, First Floor, Austin, Texas 78701.

General Nature of the Proposed Improvements

The general nature of the proposed public improvements (the "Authorized Improvements") is:

- (1) The establishment of parks and open space, together with the design, construction, and maintenance of any ancillary structures, features, or amenities such as trails, pavilions, community facilities, irrigation, multiuse paths, lighting, benches, other recreational facilities, trash receptacles, and any similar items located therein;
- (2) Landscaping;
- (3) Acquisition, construction, and improvement of water, wastewater, and drainage facilities;
- (4) Acquisition, construction, and improvement of streets, roadways, rights-of-way, and related facilities;
- (5) Construction of entry monumentation and features;
- (6) Signage;
- (7) Projects similar to those listed in (1) - (6) above; and
- (8) Payment of costs associated with constructing and financing the public improvements listed in (1) - (7) above, including costs of establishing, administering, and operating the District.

Estimated Cost of the Proposed Improvements to be Funded by the District

\$50,000,000, including:

- (1) Costs of PID bond issuance; and
- (2) Costs incurred in the establishment, administration, and operation of the PID.

Proposed District Boundaries

The District is proposed to include approximately 426.702 acres of land located east of Del Valle High School, west of Wolf Lane, south of the intersection of State Highway 71 and Kellam Road, and north of the intersection of Kellam Road and Pearce Lane, all entirely within the extraterritorial jurisdiction of the City of Austin as depicted on the inset map. Kellam Road transects the proposed District and is not included in the territory of the proposed District.

A metes and bounds description of the District is available for public inspection at the Travis County Planning and Budget Office, 700 Lavaca, Suite 1560, Austin, Texas 78701.

Proposed Method of Assessment

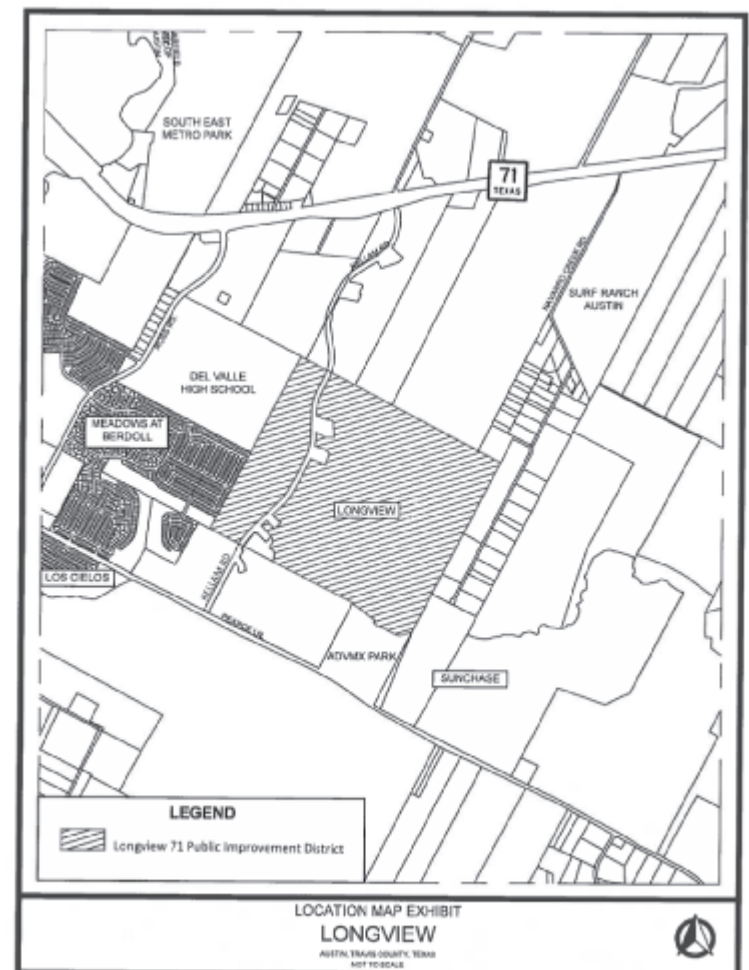
An assessment methodology will be prepared that will address: (1) how the costs of the public improvements financed with the assessments are assessed against the property in the District, (2) the assessments to be collected each year, and (3) reduction of the assessments for costs savings (pursuant to the annual review of the service plan for the District). Additionally, a report will be prepared showing the special benefits accruing to property in the District and how the costs of the public improvements are assessed to property on the basis of the special benefits. The result will be that equal shares of the costs will be imposed on property similarly benefited.

The assessment methodology will result in each parcel within the District that is subject to assessment paying its fair share of the costs of the public improvements provided with the assessments based on the special benefits received by the property from the public improvements and property equally situated paying equal shares of the costs of the public improvements.

Proposed Apportionment of Costs between the District and Travis County

Travis County will not be obligated to provide any funds to finance the Authorized Improvements. All of the costs of the proposed public improvements will be paid by assessments of the property within the District and from other sources of funds, if any, available to the owner of the property within the District. Any costs incurred by Travis County in administering the PID application and oversight process will be reimbursed through the assessment levied against property included within the District. Petitioner or any developer of the property in the District may also pay certain costs of the improvements from other funds available to the Petitioner or the developer of the property in the District.

Proposed Longview 71 Public Improvement District





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