

Weekender

Treaty Oak Revival brings Texas Country to Rupp Arena show

BY WALTER TUNIS
Contributing music columnist

Over the last century, the West Texas city of Odessa and much of the surrounding area has been known for one thing: oil. Its discovery transformed what was once described as a “sleepy little cowtown” into one of the largest inland petrochemical hubs in the world. Such industrialization is not lost on Sam Canty. But his interests as a teenager in Odessa

were rooted less in what was buried in the ground and more in what was rocking out on top of it. As lead vocalist for the Odessa-rooted rock troupe Treaty Oak Revival, he and his bandmates took a grab bag of Southern rock rhythms, punk-pop melodies and metal-savvy guitar riffs and made Treaty Oak Revival — a band with three independent studio albums released over five years — the biggest thing to boom out Odessa since the ol’ bubbling crude. A fertile environment for rock

‘n’ roll, right? “Not at all,” Canty said. Instead, the band went to Lubbock, Texas, to play, an hour and a half away but still “just felt like home to us.” Exactly how far from Odessa has the music of Treaty Oak Revival now reached? Well, it’s found a pretty accepting home here in Lexington. The band was introduced to local audiences as the second-billed band behind Wyatt Flores at Bulls, Bands and Barrels at the Kentucky Horse Park two years ago. Canty and company



PROVIDED

Treaty Oak Revival will bring their “West Texas Degenerate” tour to Rupp Arena in Lexington on Feb. 21, 2026.

returned last summer for a Sunday afternoon show at Railbird. This weekend, the band is in the driver’s seat for a headlining concert at Rupp Arena. A glance at the Ticketmaster website shows sales for Treaty

Oak Revival’s Rupp debut are quite healthy — an impressive achievement for a band with no major record label push behind it and only modest commercial

SEE SHOW, 2C



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Glen Powell stars in the movie “How To Make a Killing.”

MOVIE REVIEW

‘How to Make a Killing’ wavers between satire, cautionary tale

BY KATIE WALSH
Tribune News Service

In 2022, filmmaker John Patton Ford wowed audiences with his directorial debut “Emily the Criminal,” a gritty, character-driven crime film starring Aubrey Plaza, about a down-on-her-luck woman who turns to a credit card fraud scheme as a means of tackling her student debt. It was class-conscious from the bottom up, an L.A. noir from the point of view of the streets. In his follow-up, “How to Make a Killing” (loosely based on the 1949 British black comedy “Kind Hearts and Coronets”), Ford takes a top-down approach with a riff on the 1% - a kind of “Saltburn” meets “Talented Mr. Ripley,” with shades of the real-life “Kennedy curse” rippling throughout. Glen Powell stars as Becket

How to Make a Killing

★★ 1/2

Cast: Glen Powell, Margaret Qualley, Topher Grace, Jessica Henwick, Zach Woods, Raff Law, Nell Williams,

Director: John Patton Ford

MPA rating: R for language and some violence/bloody images

Running time: 1 hour 45 minutes

How to watch: In selected theaters nationwide Feb. 20. Check local listings for availability.

Redfellow, the bastard scion of a billion-dollar banking family. His mother Mary (Nell Williams) finds herself cast out of her tony Long Island family at age 18 after becoming pregnant by a cellist from a string quartet, and she raises her son in a townhouse in Newark, New

Jersey, though she takes care to school him in the ways of the WASP. On her (far too early) deathbed, Mary makes Becket promise to continue fighting for the life she thinks he deserves, and thanks to an ironclad trust and some tax laws, he remains in line for the inheritance, just

seven spots down the list. Like the protagonist of Park Chan-wook’s “No Other Choice,” Becket decides to take matters into his own hands and eliminate the competition. With his chiseled good looks, upper crust training, and a variety of hats, he’s able to slip into character, infiltrate his cousins’ inner circles, and orchestrate a few “accidents,” bumping that family fortune ever closer. “How to Make a Killing” is much more of a high-concept fable about billionaire aspirations than authentic character exploration, starting with a narrative framing device that is Becket’s death row confession to a prison priest. It offers the audience not only a somewhat unreliable narrator, but his colorful commentary too. One might think this jailhouse re-counting would drain the film

SEE TALE, 2C

MOVIE REVIEW

Anti-AI romp ‘Good Luck, Have Fun, Don’t Die’ is half-baked

BY MARK MESZOROS
The News-Herald (Willoughby, Ohio)

Inside a diner in Los Angeles, customers scroll through their phones as coffee is poured, burger patties are flipped, food is plated and a selection of condiments is dramatically lit. Ultimately, in “Good Luck, Have Fun, Don’t Die,” the well-meaning but disappointing first film in a handful of years from “The Ring” director Gore Verbinski, it’s the phones that are important. A hooded man (Sam Rockwell) enters the diner, announcing that he’s from the future, he’s strapped with explosives and, just as he’s done 116 times before this, he’s come to recruit a few of the patrons for an all-

SEE MOVIE REVIEW, 2C

Good Luck, Have Fun, Don’t Die

★★

Cast: Sam Rockwell, Zazie Beetz, Haley Lu Richardson, Michael Peña, Juno Temple, Asim Chaudhry, Tom Taylor

Director: Gore Verbinski

MPA rating: R for pervasive language, violence, some grisly images and brief sexual content

Running time: 2 hours 14 minutes

How to watch: In selected theaters nationwide Feb. 13. Check local listings for availability.

‘Wuthering Heights’ movie changes that will surprise fans of the book

BY MALIA MENDEZ
Los Angeles Times

LOS ANGELES In its opening credits, Oscar-winning director Emerald Fennell’s “Wuthering Heights” self-identifies as “based on the novel by Emily Brontë.” Yet as Fennell has proven in a slew of interviews about the already polemical film, the relationship between Brontë’s Gothic epic and its latest adaptation is more complicated than that. Penned by a young female author perpetually adrift in the

dark world of fantasy, “Wuthering Heights” is a transgressive novel today and was exponentially more so at the time of its publication in 1847. Its protagonists are vengeful, and its romances - including Catherine Earnshaw (Cathy) and Heathcliff’s - are ridden with violence, both psychological and physical. While Fennell’s film anchors itself in Brontë’s narrative landscape, it also takes creative liberties in service of approximating the director’s personal experience reading it as a teen. Whereas Brontë’s novel contains “mere glimmers of phys-

ical intimacy,” Fennell’s picture is erotic, laden with steamy scenes inserted from the director’s imagination. “They’re part of the book of my head,” Fennell recently told The Times. “I think they’re part of the book of all of our heads.” Some book purists beg to differ with Fennell’s interpretation. Well in advance of the film’s release, the director was criticized for casting her former “Saltburn” collaborator Jacob Elordi as Heathcliff, who is repeatedly described throughout Brontë’s novel as non-white. Brontë fans have also accused



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Margot Robbie stars as Catherine Earnshaw in “Wuthering Heights.”

the director of reducing a complex work rife with social critique into a popcorn romance. Perhaps anticipating such

backlash, Fennell in a recent interview with Fandango ex-

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