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BY GARY MILLER

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A\$ap Rocky

## RED, WHITE, AND WOODIE

Last year, the **MTV Woodie Awards** were a prime-time spectacle shoehorned into the **Austin Music Hall**. Thursday, the annual celebration of college buzz bands took over the parking lot behind the Austin Convention Center for an all-day, two-stage marathon hosted by **Matt Pinfield**, with free barbecue from the **Salt Lick** in lieu of a red carpet. While still heavy on major-label fodder, there were breakout performances well before the start of the official program. Brooklyn rapper **A\$ap Rocky** had blunt rhymes and Southern swagger that leaned back like Houston circa 2003. Austin's **Gary Clark Jr.** took off next, alternating between Hendrix's heavy psych and **Dan Auerbach's** grit-blues, and then sweet Motown soul only hinted at on his Warner Bros. debut EP *Bright Lights*. OTR caught up with Clark earlier to get the skinny on his appearance at PBS' *In Performance at the White House: Red, White and Blues* and **President Obama's** closing refrain for "Sweet Home Chicago." "I didn't think he was going to do it," laughed Clark, who's currently working on demos for a full-length album. "I thought it was cool to see him up there and really appreciate the blues as an art form. It was one of those moments where I was like, 'Is this really happening?'" Asked what he's learned from playing with such prestigious company, Clark responded, "Turn up. I've got to crank my volume to hang with these guys."



Gary Clark Jr.

PHOTOS BY SANDY CARSON

The Breaking Woodie: **UGK**  
 Best Video Woodie: **Best Coast**, "Our Deal"  
 Performing Woodie: **Mac Miller**  
 EDM Effect Woodie: **Calvin Harris**,  
 "We Found Love"  
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## CHIMES OF FREEDOM CONTINUES

Two years ago at South by Southwest, **Wayne Kramer** delivered a profound testimonial about his personal struggles with homelessness, drug addiction, and imprisonment – and his long road to redemption – that had inmates and yours truly choking up at the **Travis County Correctional Complex**. The occasion marked the U.S. launch of **Billy Bragg's Jail Guitar Doors**, the nonprofit that provides a creative outlet to assist inmates in the rehabilitation process. **Kevin Hoetger**, leader of the Austin pub-rock outfit **English Teeth**, has been helping to carry out the mission locally by providing weekly, 90-minute songwriting les-

sons – the longest allowed under visitation guidelines. "They give me a whole new perspective and appreciation for life," Hoetger told the *Chronicle*. "They gush about getting out and starting over." For tonight's showcase at **White Swan Lounge**, headliner **Tom Morello** is planning an Occupy flash mob that will march to and around the venue. "I thought it was important that at a music gathering of that size, to have a place where the rebels, revolutionaries, rockers, rappers, and the 99 percent could gather and have a mighty SXSW throw-down," the **Rage Against the Machine** guitarist told *Rolling Stone*. OTR shared an

## FROM YOUTUBE TO YOU

Perched atop the fourth floor of the massive parking garage at Trinity and Ninth streets, **Google's Live From the Lot** offers a welcome respite from the hullabaloo of South by Southwest, in person and online. The two-day music series is being live-streamed on YouTube, which might explain the lack of attendance during OTR's brief visit Thursday afternoon. A former member of **Vivian Girls**, **Dum Dum Girls**, and **Crystal Stilts**, **Frankie Rose** pulls equally from all three, issuing dark, girl-group sounds dressed for a pagan funeral and with washes of reverb and surf undertones. The lineup on Friday is stellar: **Heartless Bastards** (1:30pm), **Two Gallants** (2:30pm), **Grimes** (3:30pm), **Jimmy Cliff** (4:25pm), **Black Star** (5:20pm), and the **Shins** (6:40pm). Tune in at [www.youtube.com/presents](http://www.youtube.com/presents). It beats the stairs.



Frankie Rose

TODD V. WOLFSON

## RANDOM PLAY

- › In light of SXSW documentary **Bad Brains: Band in DC**, Austin's punk renaissance man **Tim Kerr** on his blog set the record straight about the **Big Boys'** altercation with the group. "It has always been looked at by them (and others) as a gay issue, when in fact for us, that was only a small part of a bigger picture," wrote Kerr. "In a scene where everything was based on community, they took money from **Biscuit** and defaced property of the very people who had opened their home to them." Read the rest at [www.timkerr.net](http://www.timkerr.net).
- › In town Monday for a special engagement at the **University of Texas** at Austin titled "A Lecture on Hope, Haiti, & Service," **Arcade Fire's Win** and **Will Butler** and **Régine Chassagne** were spotted both at the keynote speech and the panel discussion on **Woody Guthrie's** legacy.
- › **Jack White's Third Man Records** has rolled back into SXSW. His tricked-out record store on wheels was parked at Waterloo Records early Thursday, selling limited-edition vinyl releases from the van's side window. For future updates, follow @thirdmanrecords on **Twitter**.
- › **Perez Hilton** spotted **Lady Gaga** dining at **Lamberts**, raising speculations that dance-pop's monster queen might be performing at the blogger's SXSW bash at the Austin Music Hall on Saturday.
- › **Big Easy Express**, the documentary screening and performance by **Mumford & Sons** and **Edward Sharpe & the Magnetic Zeros** on Saturday, has changed tracks from **Austin High School** to the **LBJ Lawn** on the UT campus. RSVP: [www.myspace.com/bigeasyexpress](http://www.myspace.com/bigeasyexpress).
- › SXSW 2012 will be remembered as the year hip-hop finally took over. **Kanye West** returned to the fray late Wednesday night, making an appearance – along with **MC Hammer** and **Big Sean** – at the **Belmont** for the 30th anniversary celebration of New York City's **SOBs** nightclub. Likewise, **Wiz Kalifa** joined **Chevy Woods** at the **Knuckle Rumbler** party, and **Drake** was heavily rumored to appear at **Lil Wayne's** Young Money showcase at the Austin Music Hall last night.



elevator with Morello late Wednesday night at the **Omni** and asked whether he was going to take his showcase to the streets. "We'll see," he responded. "It's going to be an unpredictable night."





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### SXSW MUSIC KEYNOTE: BRUCE SPRINGSTEEN

Austin Convention Center, Thursday, March 15

Bruce Springsteen didn't take long during his poetic, sometimes profane, hour-long keynote speech before he asked for a guitar. It was part of the midday clinic the Boss performed, tracing his roots as well as the collective history of popular music from the Fifties onward, and though he didn't play a lot – mostly snippets to illustrate and underline key points – there was a tacit acknowledgement that the legendary rocker has done most of his best work armed with a six-string.

"Why are we up so fucking early?" Springsteen joked. "All the decent musicians are still asleep, or they will be before I'm done."

Consulting a shaggy sheaf of papers, a casually dressed Springsteen gave a speech that was energizing, and even electrifying, to his many acolytes in the jam-packed ballroom. Though he has a new album, the disquisition mostly looked backward. Inspired to pick up his first guitar at the age of 6 "by the excitement in Elvis' pants" on *The Ed Sullivan Show*, Springsteen said that at the time, an event like South by Southwest, with thousands of bands spanning the whole pop spectrum, would've been "a great teenage pipe dream."

"There just weren't that many guitars to go around," he mused. "We would have had to share."

But Elvis, along with Roy Orbison, the Beatles, Bob Dylan, James Brown, Curtis Mayfield, and others, lit a fuse that a young Springsteen and his peers soon helped detonate. Those artists gave rise to a sexual revolution and civil rights, reshaping American culture, and Springsteen, on his way to stardom, soaked it up.

"If you were a kid in the Fifties and Sixties, it just felt fucked. We didn't have the words. Dylan gave us the words.

"And the first thing he asked was 'How does it feel?'"

Springsteen played the Animals' seminal "We Gotta Get Out of This Place," as well as a riff from "Don't Let Me Be Misunderstood" that he lifted for his own composition, "Badlands," from *Darkness on the Edge of Town*.

"Listen up, youngsters," Springsteen hooted. "This is how successful theft is accomplished."

Springsteen closed by talking about Woody Guthrie, who would have turned 100 this year.

"He's a big, big ghost in the machine," Springsteen observed as Guthrie's daughter Nora looked on. "Things that come from the outside, they make their way in to become part of the beating heart of our nation."

– Dan Oko



### SXSW INTERVIEW: ANN AND NANCY WILSON

Austin Convention Center, Thursday, March 15

Of course a panel on Woody Guthrie would go long and eat into the time allotted for rock critic Ann Powers' interview with rock goddesses Ann and Nancy Wilson of Heart. Powers began by thanking the sisters Wilson for being there and turned to the audience to say, "You should be thanking these women for a lifetime of amazing rock & roll." Powers asked the women about Heart's trademark sound. "The consistent thing is our songwriting," said Ann. "The songs are the through line; the sounds can come and go and change, but the songs speak loudest."

### WOODY GUTHRIE AT 100

Austin Convention Center, Thursday, March 15

The celebration of Woody Guthrie's 100th birthday, a yearlong event, kicked off in Tulsa, Okla., five days ago. Panel moderator and Grammy Museum Executive Director Bob Santelli explained this week's events in Texas and those planned for the rest of the year as a celebration of the folksinger's legacy – why he was important then, now, and in the future. Two of Guthrie's children spoke about the man they knew. Nora Guthrie claimed that the Woody at 100 celebration will "visit as many states as possible to replant the seeds of his ideas. Of course we started in the red states." Rice University historian Douglas Brinkley spoke of an upcoming book that he helped curate, *House of Earth*, Guthrie's "only fully realized novel," and how it will broaden the artist's reputation of being incredibly difficult to pin down to one art form. Arlo Guthrie was his usual pernickety self, rambling and highly amusing, yet he offered the most cogent analysis of why his father and Pete Seeger remain important in the 21st century. "They were links on a chain. They weren't singing in the key of 'me,' they were singing in the key of 'us.'" – Jim Caligiuri



### 2012: THE YEAR DANCE MUSIC KILLED ROCK & ROLL

Austin Convention Center, Thursday, March 15

It's not every day that legendary A&R man Seymour Stein is sitting next to Lee Anderson, the agent for Skrillex. Yet there they were, sitting on this panel to discuss whether dance music has overtaken rock. "Rock & roll has always had its ups and downs," said Stein, "but rock has managed to always change itself and keep going. It's spent 60 years in the front and center of the music business all over the world." The discussion floated to topics such as social media, touring, and recording for both genres. "It's a lot easier to manage a DJ," explained Simon White, who manages acts from both sides. "DJs can tour on one track a year, play gigs with CDs, and there's no band arguments." Audiences remain strong for both segments, and by the panel's end, it seemed clear that the two can coexist. Dance remains a major force,



though, and one hot topic was whether the communal vibe of dance music can survive once translated into stadiums. "A dance concert is about the people there," explained Pasquale Rotella, CEO of Insomniac Events. "They dress up, explore, look at each other, and dance. It's only recently that there's been a focus on the stage. Dance music doesn't make sense seated."

– Zoe Cordes Selbin



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# DAY PARTY CRAWL

## KNUCKLE RUMBLER/NAH RIGHT/ THE SMOKING SECTION PRESENT: THE GRAND OLE PARTY 4

Peckerwoods,  
Thursday, March 15

Does anyone not named Snoop Dogg get more credit for simply being high and showing up than **Wiz Khalifa**? The Pittsburgh rapper joined fellow **Taylor Gang** member **Chevy Woods** onstage as the surprise special guest and biggest name at the all-day underground hip-hop showcase. The two paired up for blunted party picnic "Cookout" and "Taylor Gang," but Khalifa let Woods do most of the heavy lifting. While most packed the back room in anticipation of Wiz, they missed out on one of the afternoon's best sets by New Orleans' **Dee-1**, who introduced a four-piece band for "One Man Army" and the Mannie Fresh-produced "The One That Got Away." Following Woods and Kalifa, Flint, Mich., MC **Jon Connor** was dismayed more people were trying to snap Twitpics than hear him rhyme. "They're about to miss a crazy show," he chastised before backing up his words. Connor dropped conscious bars from his *Season 1* and *Season 2* mixtapes while his massive, camo-clad street team served as human microphones. On the early end of the showcase, fast-rapping **Rittz** sparked a White Jesus Revival before Memphis, Tenn., rapper **Cities Aviv** launched an experimental assault full of echo effects and heavy distortion to a smattering of confused onlookers.

— Thomas Fawcett



SHELLEY HIAM

Dee-1

## BROOKLYN VEGAN DAY PARTY

Hotel Vegas/Volstead Lounge, Thursday, March 15

**Glen Hansard**'s guitar is a beautifully beaten machine. With three splintering holes gaping in a discolored crescent from the body, worn by time and the relentless strum of the Irish balladeer's balance of defiance and despair, it seems a physical manifestation of the battered wounds he brandishes in songs. Pitched between the anthemic pop of Icelandic sextet **Of Men & Monsters** and the equally uptempo polish of Sweden's **We Are Serenades**, Hansard commandeered the outside stage of Brooklyn Vegan's three-ring bash with a combination of vocal power and presence. Following an a cappella opener of traditional ballad "Spencer the Rover," he soared above the generator hum with "Love Don't Keep Me Waiting" and "Low Rising" and joked self-deprecatingly about sensitive singer-songwriters through the middle of "What Happens When the Heart Just Stops" before finally unplugging and pulling the crowd close for a sing-along of "Say It to Me Now." Meanwhile, inside the Volstead, local female quintet **Feathers** unloaded an impressive if still developing burst of heavy dual percussion and scuzzy psych with a danceable edge, setting up **Ringo Deathstarr**'s encompassing darkwave drone. **Hospitality** failed to hook behind the angular, punkish vocals; but **Cymbals Eat Guitars** buried the inside of Hotel Vegas with its raucous pop hooks.

— Doug Freeman



SANDY CARSON

Glen Hansard

## CHECK YO PONYTAIL 2

Emo's East, Thursday,  
March 15

If Thursday afternoon's sparse turnout at the cavernous new Emo's East is any indication, the Riverside reach of South by Southwest's extraterritorial spread is still developing. Bay Area rapper **K. Flay** boasted skull-cracking beats and impressive word flow, but it all got swallowed up in the mix. San Francisco's **Dirty Ghosts** fared better with its sharp-edged post-punk, which was delivered with all the spunk you'd expect from ex-Parchman Farm guitarist Allyson Baker, who took the stage wearing a ripped D.R.I. T-shirt. The split stage setup made most set changes efficient, but the technology-heavy **Geographer** ran late. The San Francisco trio's atmospheric, OMD-channeling electro pop got extra heft from effects-heavy strings and earnest vocal delivery, but it had to shut down before finding its groove. **The Coathangers**' herky-jerky jag and yowl was definitely undercooked but intriguing and plucky nonetheless. **Blondes**' cinematic electronic wizardry recalled a poor man's Tangerine Dream at times, while **Mndr**'s one-woman, synth-sonic, air-raided disco attack scored on pure enthusiasm. Despite a muddy mix, Mississippi's **Bass Drum of Death** exuded a fine Memphian garage buzz. As curfew approached, Brooklyn-based **Theophilus London**'s eclectic mash of hip-hop, rock, and reggae made a nice appetizer for the **Dum Dum Girls**. With coquettish frontwoman Dee Dee leading the way, the quartet's tightly packaged, flange-laden fuzz-pop carried the day.

— Greg Beets



SHELLEY HIAM

Dum  
Dum  
Girls



The Men

JANA BIRCHUM

## MESS WITH TEXAS 1100 Warehouse, Thursday, March 15

For lots of attendees, SXSW might as well be Mess With Texas. Curated by local promoters Transmission Entertainment, the three-day minifestival attracts everyone from emerging alt-teens to bystanders. Colorado's **Chairlift** was the first big-ticket item. Once an Apple-commercial band, it now sports a peppy spunk to go with its watercolor synth pop. SXSW MVP front-runner the **Men** pummeled its way through sound issues with careening guitars and an unrelenting swath of percussion, the Brooklyn troublemakers making more fans at every show. San Francisco producer **Tycho** drifted in amniotic rambles, gell-

ing well with the audience and the gentle breeze. The DJ set of France's **Yelle** quickly morphed into a regular old Yelle show, much to the ecstasy of its gathered disciples. However, the biggest act was undoubtedly **Girls**, whose 3pm headlining slot made the 1100 Warehouse feel like a stadium. After a hefty touring schedule, the San Francisco duo may be at the peak of its powers. The psychedelic shock of "Vomit" bounced off the walls and needed the ears, a problem it could only dream of when it was playing house shows. It's hard to argue when cataclysm is so pretty.

— Luke Winkie



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**FIONA APPLE**  
Central Presbyterian Church, Thursday, March 15

If Wednesday's showcase at Stubb's was Fiona Apple's way of reigniting her immutable torment, last night's affair proved her queen of all nuance. Playing to a mostly hushed crowd inside the Central Presbyterian Church, Apple stuck to the same script as Wednesday's, ushering three new songs ("Anything We Want," "Valentine,"



and "Every Single Night") into a set that danced its way from "Fast as You Can" to "On the Bound," flirted through "Paper Bag" and "Extraordinary Machine," and shook violently upon "A Mistake" and "Criminal." The thrill lay in the reclusive star's subtle flair. Apple brought "Fast as You Can" to a near halt before singing, "Sometimes my mind don't shake and shift," then quivered in an irregular falsetto on the last "I'll be your girl if you say it's a gift." She knocked her head from left to right, making her voice only partially audible at the end of "A Mistake," and whispered her way through parts of "Criminal" before coming back madened with her hands clutched to her chest on the hook. "I've been a bad, bad girl," she sang breathy and low, like the wounds were still fresh – like 16 years ago was only yesterday.

– Chase Hoffberger

**CHARLI XCX**

Central Presbyterian Church, Thursday, March 15

Despite the solemn, gothic mood emanating from the pew-seated crowd gathered at the Central Presbyterian Church, Charli XCX emerged like she had just finished signing autographs backstage. Decked in a fashionable tablecloth top, shredded stockings, and a



PHOTOS BY TODD V. WOLFSON

hairstylist's masterpiece, the British-born Charlotte Aitchison rocked the microphone like it was a daily routine. She slinked; she writhed; she gazed passionately into the sky with absolute fearlessness. It was pure playhouse pop, parts of the audience overwhelmed by her consummate gall. It was strikingly easy to forget the woman is a scant 19 years of age with only two tracks to her name. In fact, the whole show could've been digested as a sneak preview of a wayward debut album. The new songs were unblemished by even the slightest scent of subtlety, instead opting for ravenous, magenta synths and skull-shaking percussion, with Charli XCX switching between a gloomy, full-bodied roar and a fast-rap chirp. "Nuclear Season" and "Stay Away" remain her greatest accomplishments, and at this point, their crossover seems inevitable. Sure, Pitchfork featured her next to alt-icon Fiona Apple and blog topics Purity Ring and Grimes, but make no mistake: Charli XCX is a pop star at heart. – Luke Winkie

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 ALSO: • AMY ATCHLEY 9P • THE RAILFLOWERS 9:45P • DERIK HULTQUIST 10:30P • SETH SHERMAN 11:15P

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 • LOVE IN THE CIRCUS 9:30P • NICO VEGA 10P • ERIN BARRA 10:30P • JOHNNY BURKE 11P • THE NEW LAMB 11:30P • O GIANT MAN 12A

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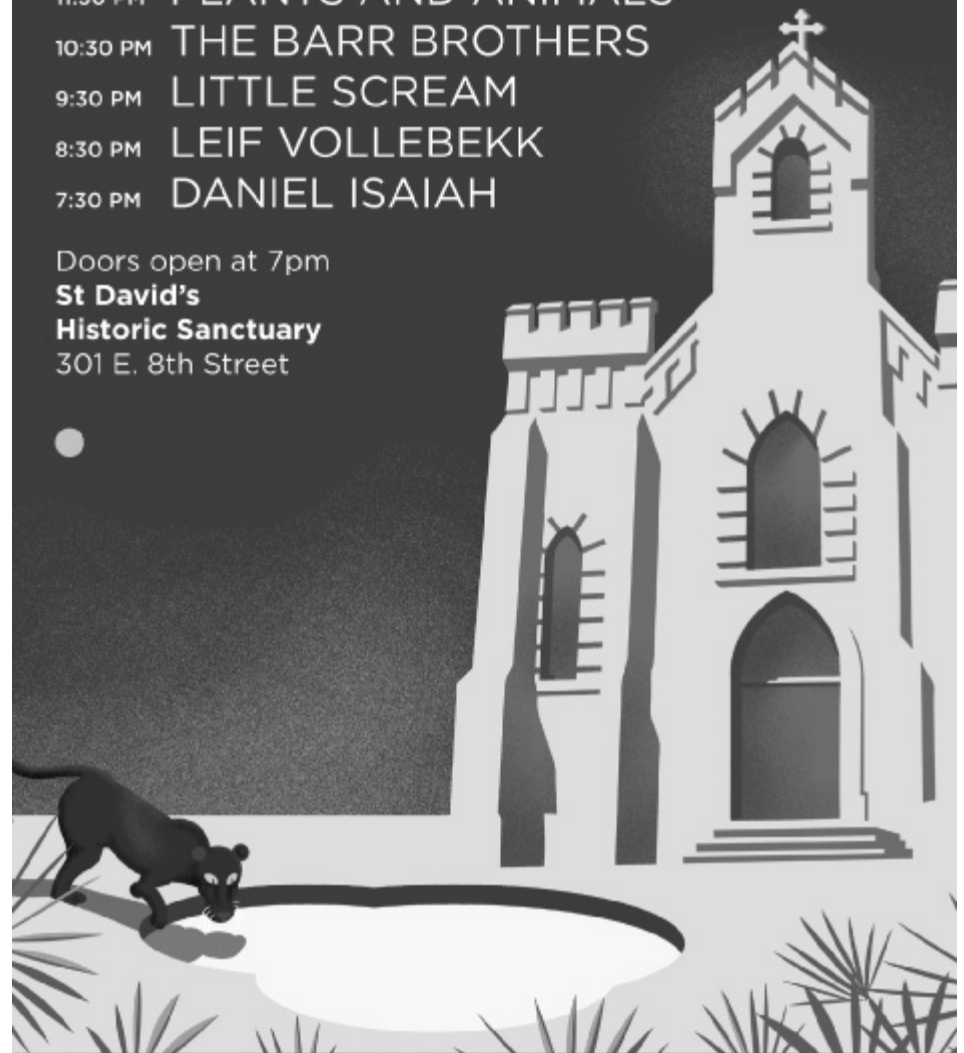


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**EAGLE EYE WILLIAMSON 12:30P**

**MEMPHIS STRANGE 1:30P**

**HEARTACHE TYCOONS 2:30P**

**FRANNY & ZOOEY 3:30P**

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**JOHN EVANS 10PM**

**MRS. GLASS 11P**

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## LEE FIELDS & THE EXPRESSIONS

ND at 501 Studios, Wednesday, March 15

Giving new album *Faithful Man* a live run, Lee Fields & the Expressions delivered 45 minutes of pure soul, or as the North Carolina native might say, a moment or two of pure bliss. Like last year's Festival breakout Charles Bradley, Fields isn't a great singer, but he pours every ounce of himself into his songs and chooses just the right moments to unleash the bloodcurdling scream that warrants the nicknames Little J.B. and Soul Brother No. 2. Unlike Bradley, Fields is anything but a debut for Fields, who began his career with a 1969 cover of James Brown's "Bewildered" and whose Seventies singles have been sought-after funk relics in collector circles. Fields shed his gator skin jacket after one song, saying, "It looks cool, but it's hot as hell in here." Things heated up further when the sixpiece Expressions, a crack Brooklyn band led by Truth & Soul Records co-founder Leon Michels, launched into sexy summertime anthem "Ladies" from 2009's *My World*. The aptly named "I Still Got It" and the title track teased the new album before the band closed with "Honey Dove," a song as close to perfection as an R&B tune can get in the 21st century. — Thomas Fawcett



JOHN ANDERSON



SANDY CARSON

## GARLAND JEFFREYS

The Palm Door, Thursday, March 15

"I'm going to be 68 in June," Garland Jeffreys boasted midset, sweat on his brow. "But I bet I have more energy than you." Save for last year's Sunday night performance at the Continental Club on Alejandro Escovdeo's annual closing South by Southwest bill, Jeffreys hasn't been to Austin in years, but there was a welcome cheering for both new old and new material. Appropriately, he kicked things off with "I'm Alive," a track from his new disc and first in 13 years, *The King of In Between*, Jeffreys repeating the phrase over and over as if trying to convince both the listener and himself. With a band of Austinites offering support – Mark Patterson on keys and guitar, Glen Fukunaga on bass, and Billy Masters on lead guitar – he blew through "Coney Island Winter" and got cinematic with "35mm Dreams." The ska beat of the classic "Modern Lovers" found Jeffreys prowling the audience. The entire band smiled at his antics even though they were sweating, too. Despite his youthful vigor, Jeffreys is really a little long in the tooth to pull off his punky anthem "Wild in the Streets." The set ended with an extended "96 Tears," false ending and all, leaving everyone anywhere but in between. — Jim Caligiuri

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## THE GRAMMY MUSEUM'S WOODY GUTHRIE CENTENNIAL TRIBUTE

St. David's Bethell Hall, Thursday, March 15

Woody's daughter Nora rechristened St. David's Bethell Hall "the church of songwriting" for her dad's 100-year hootenanny. Gathered inside were a collection of singers from Austin and beyond. David Garza and Carrie Rodriguez represented the modern wave of Guthrie fans by drawing from *Mermaid Avenue* material, while fellow locals Michael Fracasso and Colin Gilmore maintained glorious authenticity. Garland Jeffreys and Joel Rafael played unheard Guthrie compositions personally chosen for them by Nora. Ray Benson's appropriate version of "Philadelphia Lawyer" and Ruthie Foster's take on "Against the Law" brought down the house, but a bigger ruckus was raised by Lila Downs, who got the crowd clapping to an electric medley of "Pastures of Plenty," "This Land Is Your Land," and her original lyrics. Family friend Jimmy LaFave headlined with a loud and soulful version of "Bound for Glory" and a country-rock version of "The Grand Coulee Dam" before Arlo Guthrie came out and brought every performer with him for a massive sing-along of "This Land Is Your Land." "That's the great thing about Woody Guthrie," said Arlo. "The man's been dead for a long time, and because of my sister, he comes out with a new song every day." He closed the night by teaching all in attendance an unknown Woody song that declared, "My peace is all I've got." — Kevin Curtin



TODD V. WOLFSON

## BIG STAR 'THIRD' CONCERT

Paramount Theatre, Thursday, March 15

Almost two years to the day that Alex Chilton died before making an appearance at SXSW with his band Big Star, this concert re-created the band's last album, *Third*. The brainchild of Chris Stamey, the memorial of sorts put together an ensemble cast to flesh out the album, an endeavor that's already played in select cities.

At the historic Paramount Theatre, the group joined up with a host of special guests and enlisted Austin's Tosca String Quartet to further flesh out the songs. Both the heavy rotation of band members and array of bonus players — among whose ranks were Peter Buck, Tommy Stinson, and, much earlier in the evening, M. Ward — seemed to flummox Stamey, who worked very hard to keep the songs on point, as when Peter Case forgot the words to "Stroke It Noel." The wide stage also kept musicians from keeping in sync with one another. But here's the caveat: 1978's *Third* is a prickly, wonderful pop/rock disc that can survive a dash of chaos, so there's no need to be afraid of the unseemly and the unraveling. God knows Chilton wasn't. — Adam Schragin



JOHN ANDERSON

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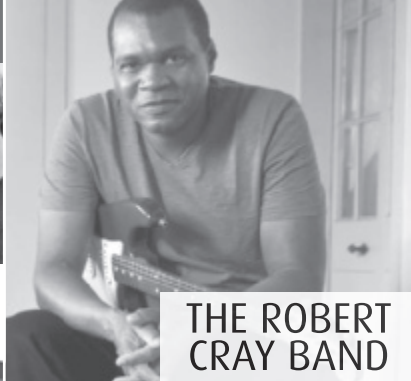
MERLE HAGGARD

MADELEINE PEYROUX

HOT TUNA



JONATHAN BUTLER,  
WARREN HILL & MAYS



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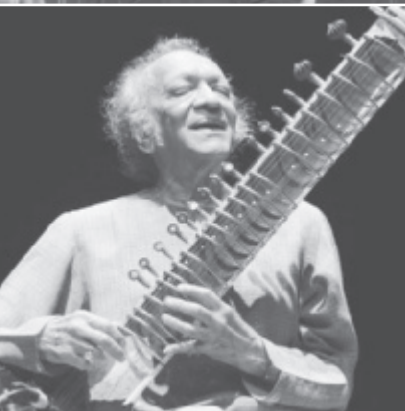


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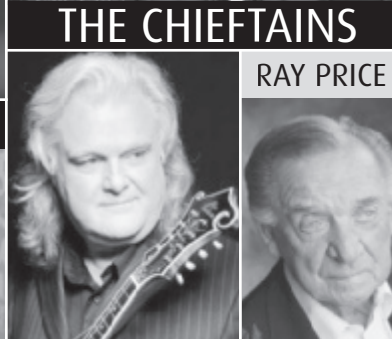
NORMAN BROWN & GERALD ALBRIGHT



RAVI SHANKAR



RUBEN STUDDARD



RICKY SKAGGS

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SHAWN COLVIN

DAVE KOZ

10,000 MANIACS

EDDIE MONEY

JOHN MAYALL

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|      |   |         |  |
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| 3/22 | COLIN HAY   | 8/3     | HIROSHIMA  |
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| 3/25 | LEE RITENOUR  | 8/16    | KASEY CHAMBERS   |
| 3/28 | RICKY NELSON<br>REMEMBERED  | 8/17    | JOHN MAYALL  |
| 3/30 | OLETA ADAMS   | 8/24    | OTTMAR LIEBERT   |
| 4/5  | JAKE SHIMABUKURO  | 8/31    | PAULA POUNDSTONE   |
| 4/13 | ACOUSTIC ALCHEMY  | 9/7     | MARCUS MILLER  |
| 4/15 | PURE PRAIRIE LEAGUE   | 9/9     | RICKY SKAGGS   |
| 4/18 | KARLA BONOFF  | 9/13    | MARC ANTOINE &<br>BRIAN SIMPSON                                  |
| 4/20 | EARL KLUGH BAND   | 9/14    | SHAWN COLVIN   |
| 4/22 | DIANE SCHUUR  | 9/20    | BÉLA FLECK &<br>THE MARCUS ROBERTS TRIO                          |
| 4/27 | DAVE KOZ  | 9/21    | THE RIPPINGTONS  |
| 4/29 | OLIVER RAJAMANI   | 9/28    | MICHAEL FRANKS   |
| 5/2  | PACO DE LUCÍA<br>@ RIVERBEND CENTRE   | 9/30    | JERRY JEFF WALKER  |
| 5/3  | DAVID WILCOX  | 10/7    | KEIKO MATSUI   |
| 5/4  | BONEY JAMES   | 10/18   | RAVI SHANKAR<br>@ RIVERBEND CENTRE                               |
| 5/6  | GREG LAKE SONGS OF A<br>LIFETIME, EMERSON, LAKE<br>& PALMER, KING CRIMSON,<br>MUSIC, STORIES, Q&A | 10/19   | ARTURO SANDOVAL  |
| 5/7  | RUBEN STUDDARD  | 11/2    | AVERAGE WHITE BAND   |
| 5/10 | JOHN WAITE  | 11/4    | FOURPLAY   |
| 5/16 | THE PAUL THORN BAND   | 11/8    | MARC COHN  |
| 5/17 | GRAHAM PARKER   | 11/14   | GLEN PHILLIPS &<br>GRANT-LEE PHILLIPS                            |
| 5/18 | RAMSEY LEWIS -<br>SUN GODDESS REVISITED   | 11/15   | EDGAR WINTER   |
| 5/20 | LARRY CARLTON   | 11/16   | RICH LITTLE  |
| 5/25 | MADELEINE PEYROUX   | 11/18   | RAY PRICE  |
| 5/26 | STARSHIP FEATURING<br>MICKEY THOMAS   | 11/23   | A PETER WHITE CHRISTMAS<br>FEATURING RICK BRAUN<br>& MINDI ABAIR |
| 5/28 | THE ROBERT CRAY BAND  | 11/29   | PATTY LARKIN &<br>STEVE FORBERT                                  |
| 6/1  | WAR   | 12/7    | SPYRO GYRA   |
| 6/3  | STANLEY CLARKE BAND   | 12/10   | JANIS IAN  |
| 6/16 | RONNIE LAWS   | 12/14   | SINBAD   |
| 6/17 | TUCK & PATTI  | 12/16   | MICHAEL MARTIN<br>MURPHEY  |
| 6/24 | POCO  | 12/28   | TOWER OF POWER   |
| 6/29 | MERLE HAGGARD<br>@ RIVERBEND CENTRE   | 1/18/13 | EDDIE MONEY  |
| 6/30 | BLIND BOYS OF ALABAMA   | 1/20/13 | 10,000 MANIACS   |
| 7/1  | NORMAN BROWN &<br>GERALD ALBRIGHT   | 1/25/13 | TRAVIS TRITT   |
| 7/2  | MARSHALL TUCKER BAND  | 1/26/13 | BLOOD, SWEAT & TEARS   |
| 7/4  | KELLYE GRAY   | 1/27/13 | CALIFORNIA GUITAR TRIO +<br>MONTREAL GUITAR TRIO                 |
| 7/7  | KIRK WHALUM:<br>ROMANCE LANGUAGE TOUR<br>W/ KEVIN WHALUM<br>& NICOLE HENRY                        | 2/6/13  | SWEET HONEY IN THE ROCK  |
| 7/15 | GALLAGHER   | 2/10/13 | BJ THOMAS  |
| 7/17 | HOT TUNA  | 2/14/13 | THE CHIEFTAINS<br>@ RIVERBEND CENTRE                             |
| 7/28 | SOUL OF SUMMER<br>FEATURING JONATHAN<br>BUTLER, WARREN HILL<br>& MAYS                             | 3/1/13  | THE LETTERMEN  |
| 8/1  | LITTLE RIVER BAND   | 4/4/13  | CELTIC CROSSROADS  |
|      |   | 4/7/13  | MUSIC OF ABBA  |
|      |   | 4/14/13 | JUDY COLLINS   |
|      |   | 4/21/13 | DAN HICKS<br>& THE HOT LICKS                                     |

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# LIVE SHOTS

SXSW SHOWCASE REVIEWS

## THE LITTLE WILLIES/PUNCH BROTHERS

Antone's, Friday, March 15

God bless the Little Willies for returning Norah Jones to her Texas roots, because a voice that amazing deserves a little twang. "We put most of our Willie songs in the set tonight, so you might say we're a little Willie heavy," she quipped midway through before launching into a growling and raucous "I Gotta Get Drunk." The all-star quintet shines on country standards by remaining loose in performance but tight in execution, allowing a lightness that lifts even its heaviest cuts. The harmonies between Jones and Richard Julian on "Lovesick Blues" rippled high and lonesome, while Jones slowed Kris Kristofferson's "For the Good Times" with a stunningly wanting ache and tender torture matched by Julian's take on "Permanently Lonely." "Jolene" proved to be the showstopper, however, with Jones' pitched pleading rivaling Dolly Parton's original. Chris Thile's supergrass quintet, Punch Brothers, followed, making its SXSW debut in a fury of strings. The band's at its best working in the dynamic range of a live set, Thile's vocal drifts able to morph and bloom on "Movement and Location" and through the mercurial rolls of "Who's Feeling Young Now?" While Thile's metaphors push limits in songwriting, the band's constantly contorting breakdowns and closing stomp of "Rye Whiskey" moved with perfect organic interplay.

— Doug Freeman



The Little Willies

JANA BIRCHUM

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March 10th:  
Denny Freeman  
7:09pm

March 10th:  
Uranium Savages  
9pm

Opening Reception March 10th at 7:09pm  
exhibit curated by Emma Little

Grego Anderson Kerry Awn Bill & Ruth Carter Joe Ely  
Butch Hancock Cleve Hattersley Lissa Hattersley Elizabeth Lee  
Billy Perkins Howard Rains Jesse Sublett Blackie White

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## MARCH 15-17

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**THURSDAY  
MARCH 15**

**12 NOON**

THE ROCKET SUMMER  
CARTEL  
SET YOUR GOALS  
FIREWORKS  
MIXTAPES  
AMERICAN SECRETS  
SUPER PRIME

**7 PM**

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EVE 6  
GO RADIO  
OCEAN IS THEORY  
THE SMOKING HEARTS  
THE RECORD COMPANY  
THE NEW CITIES  
K. FLAY  
CHRIS WEBBY  
DOWN WITH WEBSTER

**FRIDAY  
MARCH 16**  
EQUAL VISION RECORDS

**12 NOON**

SAY ANYTHING  
WE CAME AS ROMANS  
GLASS CLOUD  
LIFE ON REPEAT  
SET IT OFF  
GHOST THROWER  
HRVRD  
I THE MIGHTY  
YOUNG STATUES

**7 PM**

SAVOY (LIVE)  
BEATAUCUE  
SOFI (LIVE PA)  
LE CASTLE VANIA

**SATURDAY  
MARCH 17**  
ARTIST NATION

**12 NOON**

THE CHEVIN  
VOXHAUL BROADCAST  
COR  
28 NORTH  
KELLY PAIGE  
CARTER HUSLEY  
BLONDEFIRE  
THE VIM DICTA  
VAS DEFRANS

**7 PM**

DJ SET WITH VITALIC NOISE  
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### WEDNESDAY MARCH 14

12PM - 6PM

**GROUND CONTROL**  
**TOURING PARTY:**  
HOSPITALITY,  
SEAN BONES, CRAFT SPELLS,  
TITUS ANDRONICUS,  
BEACH FOSSILS, DIVE

7PM - 1:30AM

**ASAP ROCKY,**  
SCHOOLBOY Q, DANNY BROWN,  
MR. MUTHAFUCKIN EXQUIRE,  
SNOW THA PRODUCT, XV,  
DJ GIANNI LEE

### THURSDAY MARCH 15

12PM - 6PM

**METAL BLADE RECORDS**  
**30TH ANNIVERSARY:**  
JOB FOR A COWBOY,  
CANCER BATS, BATTLECROSS,  
PILGRIM, GYPSYHAWK,  
EARLY GRAVES, TRUCELINE

6:30PM - 1:30AM

**SUMERIAN RECORDS:**  
ASKING ALEXANDRIA,  
BCRN OF OSIRIS, I SEE STARS,  
UPON A BURNING BODY,  
DEAD LETTER CIRCUS,  
SCALE THE SUMMIT,  
AT THE SKYLINES, PABLO HASSAN,  
AT DAWN WE RAGE, TOMMY NOBLE,  
BIG CHOCOLATE

### FRIDAY MARCH 16

12PM - 6PM

**NEW ENGLAND METAL &  
HARDCORE FESTIVAL:**  
IWRESTLEDABEARONCE,  
HOLY GRAIL, LIONHEART,  
CANCER BATS, VOLUMES,  
MOLOTOV SOLUTION, GIDEON,  
BETRAYAL, TO EACH HIS OWN,  
TO SPEAK OF WOLVES,  
SURROUNDED BY MONSTERS

6:30PM - 1:30AM

**SOUND CHECK HOLLYWOOD:**  
WE CAME AS ROMANS,  
EMMURE, FOR TODAY,  
BLESSTHEFALL, STICK TO YOUR GUNS,  
MY CHILDREN MY BRIDE,  
MAKE ME FAMOUS,  
THE COLOR MORALE,  
BLACK MATTER, TOMMY NOBLE,  
BIG CHOCOLATE, TJANI

### SATURDAY MARCH 17

12PM - 6PM

**MI ANNEX PRESENTS:**  
LIGHTS,  
ARKELLS, DELTA RAE,  
BEWARE OF DARKNESS,  
GIRLFRIENDS, EL TEN ELEVEN,  
TIC TIC BOOM!,  
ASSEMBLE THE SKYLINE,  
CARTER HULSEY, ELAINE FAYE

7PM - 1:30AM

**CIRCLE TALENT AGENCY  
PRESENTS - BASS UNION:**  
DIESELBOY,  
BARE, TERRAVITA,  
J.RABBIT, TITTSWORTH,  
BRO SAFARI, SCHOOLBOY,  
MAD CLASSY VS. EXCEED

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## THE SHINS

Auditorium Shores, Thursday, March 15

The Shins had me at hello with *Oh, Inverted World* (Sub Pop, 2001). *Chutes Too Narrow* (2003) and *Winning the Night Away* (2007) made up the soundtrack to the most profound changes in my life: namely, marriage and parenthood. We even took our toddler son to see the Shins perform at an *Austin City Limits* taping in 2006. Then the band imploded. Frontman James Mercer gutted the ranks, and I felt as betrayed as if he'd stolen my credit card and used it to buy a yacht on Costco.com. In short: James Mercer had the deck stacked against him in my book tonight. Did he redeem himself? Yes and no. Mercer and his new bandmates, which include guitarist Jessica Dobson (Beck) and drummer Joe Plummer (Modest Mouse), started their set with a retrofitted "Kissing the Lipless" and "Mine's Not a High Horse" from *Chutes Too Narrow*, and they didn't quite work – like trying on a pair of pants from your college days 10 years after you've gotten married and fat. On the other hand, tracks from the forthcoming *Port of Morrow* (Aural Apothecary), including "Simple Song," had their own fresh and progressive appeal, enough to redeem Mercer. Rest assured, though, that I'm keeping a close eye on my Visa card this time around. – Melanie Haupt



SANDY CARSON

## PALOMAR

Frank, Thursday, March 15

"So I'm not going to say the name of our band. In case you don't like us, you can't talk shit about us afterward." The words from Palomar's frontwoman should be the motto for a new genre: insecurity-core. The Brooklyn quartet would be the poster kids of the movement. They've got everything needed to be legit because really, who doesn't want to see three cute girls play bliss-pop music? Not like rock-star huge, still good enough to be a thing – taut melodies, insouciant rhythms, smart lyrics – but there's no sauce. Or at least none consistent. Thing is, the solution might be something as simple as volume. Quiet parts seem to drip with doubt, but once they kick it in, it's like, "Hey, where was that in the verse?" Sure, playing with dynamics is part of a band's personality, but when the softer bits reveal the frailties, maybe it should find more excuses to rock out. Volume can do miracles. It might



even make you want people to know who you are. – Michael Bertin

JANA BIRCHUM

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3/17 DISTRICT 301 10:30PM

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PHOTOS BY GARY MILLER

### BRUCE SPRINGSTEEN

**ACL Live at the Moody Theater,  
Wednesday, March 15**

If Bruce Springsteen's keynote was his state of the union address, the Boss' official showcase at ACL Live at the Moody Theater was a declaration of revolution, if not war. His latest, *Wrecking Ball*, is a personal reckoning, an election-year treatise by a man in search of his country, his god, and his place between the two

— of hope tattered and bruised but not abandoned. For Springsteen, 63, answers are found onstage, and his more than two-hour performance proved an act of profound and assured deliverance. It began with a tribute to Woody Guthrie on the occasion of his centennial, "Ain't Got No Home," a folk ballad that swelled into a march of solidarity 17-strong, setting the tone for an evening of great recession protests. *Wrecking Ball* opener "We Take Care of Our Own" sounded not like an anthem but rather a condemnation of compromising politicians, with Springsteen forcefully punching down chords and following suit with the title track's fighting words: "Come on, take your best shot/Let me see what you got." In only the second engagement behind the new album, the E Street Band — bassist Garry Tallent, pianist Roy Bittan, guitarists Steven Van Zandt and Nils Lofgren, vocalist/wife Patti Scialfa, and drummer Max Weinberg, among other veterans — certainly rose to the occasion, bolstered by a fivepiece horn section with two saxophonists stepping into the large shadow left by the late Clarence Clemons. "We've lost some old friends, and we've got some new friends," Springsteen

noted early, "but the mission of the mighty E Street Band remains the same: to wake you, shake you, and bring you to higher ground." To that end, nephew Jake Clemons kept the Big Man's legacy alive with pride, stepping confidently into the spotlight for "Badlands" and "Waitin' on a Sunny Day." Rage Against the Machine guitarist Tom Morello joined in on three separate occasions: Irish eulogy "Death to My Hometown," hard-times lament "Jack of All Trades," and "The Ghost of Tom Joad," the latter taking the form of a Wild West duel between Springsteen and the Nightwatchman — all shadows, cinder, and gun smoke. While there was an underlying theme of struggle (the Smithsonian prison folk of "Shackled and Drawn" and Southern Gothic "Seeds"), the show concluded with jubilant healing in September 11 tribute "The Rising" and rousing *Wrecking Ball* closer "We Are Alive." Reggae legend Jimmy Cliff joined for the encore with a spry rendition of "The Harder They Come," and though the encores would continue on for some time and swell to include Eric Burdon and the Arcade Fire, it still made for a perfect ending, a rallying cry for the ages. — Austin Powell

### SET LIST

- "Ain't Got No Home"
- "We Take Care of Our Own"
- "Wrecking Ball"
- "Badlands"
- "Death to My Hometown" (with Tom Morello)
- "My City of Ruins"
- "Seeds"
- "The E Street Shuffle"
- "This Depression"
- "Jack of All Trades" (with Tom Morello)
- "Easy Money"
- "Shackled and Drawn"
- "Waitin' on a Sunny Day"
- "The Promised Land"
- "The Ghost of Tom Joad" (with Tom Morello)
- "The Rising"
- "We Are Alive"
- "Thunder Road"
- "Rocky Ground"
- "Land of Hope and Dreams"
- "The Harder They Come" (with Jimmy Cliff)
- "Time Will Tell" (with Jimmy Cliff)
- "Many Rivers To Cross" (with Jimmy Cliff)
- "We've Gotta Get Out of This Place" (with Eric Burdon)
- "Tenth Avenue Freeze-Out"
- "This Land Is Your Land" (with Joe Ely, Arcade Fire, Alejandro Escovedo, and Tom Morello)

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|                         |                          |
|-------------------------|--------------------------|
| <b>OUTSIDE</b>          | <b>INSIDE</b>            |
| 5pm - High On Fire      | 4:30 - Black Cobra       |
| 4pm - Off!              | 3:30 - Deafheaven        |
| 3pm - Trash Talk        | 2:30 - Full Of Hell      |
| 2pm - Ceremony          | 1:30 - Balaclava         |
| 1pm - Heartless         | 12:30 - Dead In The Dirt |
| Noon - Code Orange Kids |                          |

**FRIDAY, MARCH 16 8PM**  
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**OFFICIAL SXSW SHOWCASE**

|                          |                            |
|--------------------------|----------------------------|
| 1am - Black Breath       | 9:20 - KEN Mode            |
| 12am - Ringworm          | 8:40 - Enabler             |
| 11pm - All Pigs Must Die | 8pm - Young And In The Way |
| 10:05 - Narrows          |                            |

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|                             |
|-----------------------------|
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| 4pm - Nachtmystium          |
| 3pm - The Atlas Moth        |
| 2:25 - Bruce Lamont         |
| 1:50 - Young And In The Way |
| 1:05 - Vestiges             |
| 12:20 - Enabler             |

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3pm**

**Eric Hisaw 3:45pm**

**Drew Landry 4:30pm**

**Ted Russell Kamp  
5:15pm**

**HalleyAnna 6:45pm**

**American Aquarium  
7:30pm**

**SATURDAY  
MARCH 17**

**Lincoln Durham 3pm**

**Buxton 3:45pm**

**Suzanna Choffel  
4:30pm**

**Shurman 5:15pm**

**John Evans Band  
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LOCAL ARTISANS FOR A  
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# AFTER A FASHION

BY STEPHEN MACMILLAN MOSER



Todd Wolfson caught this magic Austin moment of the Bos- with Joe Ely backstage at the Austin Music Awards, and according to Todd, Bruce's handler (left of Springsteen) is neither stroking his chin nor clearing his throat!

of my sister, as well as *Chronicle* Editor **Louis Black** and Publisher **Nick Barbaro** for putting together this unforgettable experience.

**FURTHER FUN** Giving us a *SXSW* close-up view from fashionable **Second Street**, adorable *Chronicle* intern/social media blogger **Ayeesha Green** has been hanging out at the **Langford Market** near the **W Hotel**. Give yourself a treat and check out her latest video posts on our *Chronique* blog: [austinchronicle.com/chronique](http://austinchronicle.com/chronique).

**YOUR AGENDA** Fashion fest **Style X** (pronounced "Style By") is a streamlined and more sophisticated version of its debut last year. Overflowing with vendors, panels, and runway shows, this fabulousness continues tomorrow (Saturday). Plus, it's free and open to the public. You can count on finding me there virtually all day.

**AMAZING AMAs** I hastily and distractedly slapped down my coverage of the Austin Music Awards waaaaay after deadline yesterday, so needless to say, it was a tad light. Here's the real review! This 30th anniversary show was faaabulous. So fabulous that 30 years after it all began, Wednesday's awards show was the best AMA show ever. Absolutely flawless. The show's director, my **sister Margaret Moser**, is still on cloud nine after the success of the show, and she has every reason to be. Her hard work turned this show into a major coup de grâce. **Quiet Company** (which isn't necessarily so quiet) was wonderful, opening the show with lovely melodies and

performances. It also swept the awards winning **Band of the Year**, **Song of the Year**, **Album of the Year**, and **Producer of the Year**, as well as several other individual awards. I can attest: **Joe "King" Carrasco** proved that we've been right all along by having fallen in love with his charm and music so many decades ago. **Sixteen Deluxe**, starring the luminously lovely **Carrie Clark**, performed its mesmerizing tour de force "Idea," which was not only a trip back in time, but awe-inspiring as well. Carrie's so stylish and gorgeous, not to mention talented, that I want her to be my next fashion goddess. **Carolyn Wonderland** played with **Ruthie Foster**, an incredibly fine pairing as they both seemed to inspire each other. The electricity was crackling in the air. **Christopher Cross** played a reunion set with his band, accompanied by **Mother Falcon** and conducted by the **Austin Symphony Orchestra's Peter Bay**. The true magic of the night was **Alejandro Escovedo's** set at the end. He sang and played beautifully, of course (this is his umpteenth AMA show), and shortly he was joined onstage by surprise guests **Joe Ely** and **Bruce Springsteen**. Performing three songs together, Escovedo, Springsteen, and Ely gave an irresistible kickass finale with the **Rolling Stones'** "Beast of Burden." The crowd worshipped at the musical altar that held such greatness. It was sublime. Even the jaded old queen that I am was blown away. This may have been the biggest highlight of South by Southwest for me so far. I'm so damn proud



PHOTOS BY TODD V. WOLFSON

My lovelies! Juanita Escovedo and Gail Chovan, backstage at the AMAs, rock Blackmail Couture.

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# GAY PLACE

BY KATE X MESSER



**Charlie Belle plays the Girls Rock Austin day party at Cherrywood Coffeehouse, today, 2pm.**

Qs, and the Shondes all to benefit Project ABC, bettering the state of queer health care in Austin. Come fancy. Give a fuck. noon-9pm. Bernadette's, 2039 Airport. Free; \$5 donation suggested.

**OUTLANDER SPRING FESTIVAL** The Outlander Project brings you local and touring LGBT music, including: Lisa Marshall, Sister Speak, KP & the Boom Booms, the Shondes, God-Des & She, Melissa Ferrick, the Gender Benders, and more. Through Sat., March 17. Oilcan Harry's, 211 W. Fourth, 320-8823. Free.

**GIRLS ROCK AUSTIN DAY PARTY** Charlie Belle, Schmillion, White Mystery, and more. 2pm. Cherrywood Coffeehouse, 1400 E. 38½. Free and open to the public.

**SXSW FILM: LIAR** Fourteen-year-old Tara's boyfriend comes out to her to much hurt and confusion. 4:30pm. Alamo Drafthouse South Lamar, 1120 S. Lamar, 707-8262. Badges and tickets at the door.

**AMY RAY** Let this girl turn your mood indigo. 5:45pm. The Ginger Man, 301 Lavaca, 473-8801. Free.

**THE SHONDES** Trust us, you'll wanna take these babes home to mama. 7:30pm. Bernadette's, 2039 Airport. Free and open to the public.

**SOUTH BI SO QUEER** Escape SXSW and let the 3 Dollar Bills and special guests Stanley Roy and Holly

Lorka hold you, thrill you, kiss you, drill you. 10pm-1am. Institution Theater, 3708 Woodbury, 895-9580.

**SXSW MUSIC: IMPERIAL TEEN** The godfathers of the new queer twee. 11:30pm. Frank, 407 Colorado, 494-6916. Badges, wristbands, tickets at the door.

**SXSW MUSIC: YACHT** Geographically diverse collective of smarty parts electro cuties bring it out of Shangri LA. 12:30am. Clive Bar, 609 Davis, 494-4120. Badges and tickets at the door. [www.teamyacht.com](http://www.teamyacht.com).

**SXSW MUSIC: GIRL IN A COMA** The hot holy trinity from San Antonio loves rock (You bet we love 'em). 1am. Easy Tiger Patio, 709 E. Sixth. Badges, wristbands, tickets at the door.

**SXSW MUSIC: THE TING TINGS** Its cheer-squad pop is going a li'l harder and deeper on its new *Sounds From Nowheresville*. 1am. Stubb's, 801 Red River, 480-8341. Badges, wristbands, tickets at the door.

## HO-RIZON

**DAN X.O. SXSW BBQ BASH III** The French Inhales' Dan X.O. presents Cop Warmth, Sweet Pups, Broncho, and more. Sat., March 17, 1:30-7:30pm. 2208 E. 18th. Free.



**Stanley Roy plays at the Institution Theater, tonight, 10pm.**

**PEREZ HILTON'S ONE NIGHT IN AUSTIN** Miguel, B.o.B., Timbaland, the Ting Tings, Dev, Ed Sheeran, Kreyashawn, Cher Lloyd, Kimbra, Cris Cab, Dragonette, and probably more at this annual consecration of all thing Perez, this year to benefit VH1's Save the Music Foundation. Sat., Mar. 17, 8pm. Austin Music Hall, 208 Nueces, 263-4146. \$25 donation.

**SXSW MUSIC: MELISSA FERRICK** Singer-songwriter cum laude. Sat., March 17, 8pm. Stephen F's Bar & Terrace, 701 Congress, 457-8800.

**SXSW MUSIC: NEW ORLEANS BOUNCE SHOWCASE** Poppin', clappin', booty tappin' featuring Katey Red, Magnolia Rhome, Nicky da B, and more. Sat., March 17, 8pm. Malaia World Lounge, 300 E. Sixth, 762-2000. Badges, wristbands, tickets at the door.

**SXSW MUSIC: VOCKAH REDU** The crown prince of booty bounce! (Bounce fans: Start here then hoof it over to Malaia!) Sat., March 17, 8pm. Mohawk, 912 Red River, 482-8404.

**GAYBIGAYGAY** Austin's faggoty Woodstock, Bumbershoot, Burning Man, Mardi Gras, Disney World, Dollywood, Folsom Street, the Vatican, and oh, SXSW rolled into one. And this year, with LIFEGUARDS! See Gay Place for full details for what may be the last of this best queer fest. Featuring Ssssstormshelter, Deadships, Metal Fist, the Shondes, Christeene, Rind, Jeepneys, Sunny Reaper, Kaia Wilson, Terri Lord, Chainbow, Carletta Sue Kay, A tag team of bounce artists from New Orleans, and John Cameron Mitchell and the Mattachine Dance Party DJs, and more. All day; all gay! Sort of. Sun., March 18, noon-12mid. Carson Creek Ranch, 9501 Sherman Rd., just north of ABIA and east of 183. Free and open to the public. All ages.

**GAYIN' MOBILE** Don't forget! Our full **gAyTX Fun Guide** is also available on your mobile appliance, courtesy of the **Austin Gay Lesbian Chamber of Commerce**. Check us out, smartly at [m.aglcc.org/sxsw](http://m.aglcc.org/sxsw).



## ON OUR GAYDAR

**SXSW MUSIC: GOD-DES & SHE** Soul. Rap. Divalicious. Lick it. Lick it, good. Malaia World Lounge, 300 E. Sixth, 762-2000. Badges, wristbands, tickets at the door.

**FANCY AS F\*CK FEST** Spanking, zines (B.E.T.C.H. and more), vegan cupcakes, screen printing from Liberty or Death, and of course, local music, featuring Bitterheart Society, Jeepneys, Agent Ribbons, Spooky

Send gay bits to [gayplace@austinchronicle.com](mailto:gayplace@austinchronicle.com). See the full array of Gay Place listings at [austinchronicle.com/gay](http://austinchronicle.com/gay).



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| 10:00pm | ZEUS             | BAM BAM      | 10:30pm |
| 11:00pm | THE DARCY'S      | GOLD & YOUTH | 11:30pm |
| 12:00am | EIGHT AND A HALF | TRUST        | 12:30am |
| 1:00am  | DAN MANGAN       |              |         |

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- 2:00PM** JIMMY CLIFF
- 3:00PM** OF MONTREAL
- 4:00PM** HOWLIN RAIN
- 4:30PM** FATHER JOHN MISTY<sup>Δ</sup>
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- 4:00PM** BLOUSE
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## TUESDAY

I played a candlelit backyard show with Ben Kweller and then bounced to Martie Maguire's (from the Court Yard Hounds) crib to work on some songs we're writing. I made it back Downtown just in time for the Dawes/Charlie Sexton carnival that was going on. After that, I cracked my phone and let Adam Duritz talk me into getting an iPhone. I had too many energy drinks, and when I got home I couldn't sleep, so I listened to music and watched the sun come up.

## WEDNESDAY

Me and my new phone met up with my pal Bruce from L.A., and we had coffee and breakfast tacos at Jo's. Holy hell, those potato tacos from Tacodeli are the bomb! I was beat from the night before, and I tried to take a nap but couldn't, so I went to the Billy Reid party and watched Delta Spirit play a killer set.

Afterward, I walked up and down Sixth Street and saw a small man on a really large bicycle and girls in bikini tops with Hula-Hoops. I tried to get into the Fiona Apple show by telling the door guy I was with Charlie Sexton. He wasn't buying it. I went to the Driskill and had a drink and watched some more people. I felt like I was on a cruise ship.

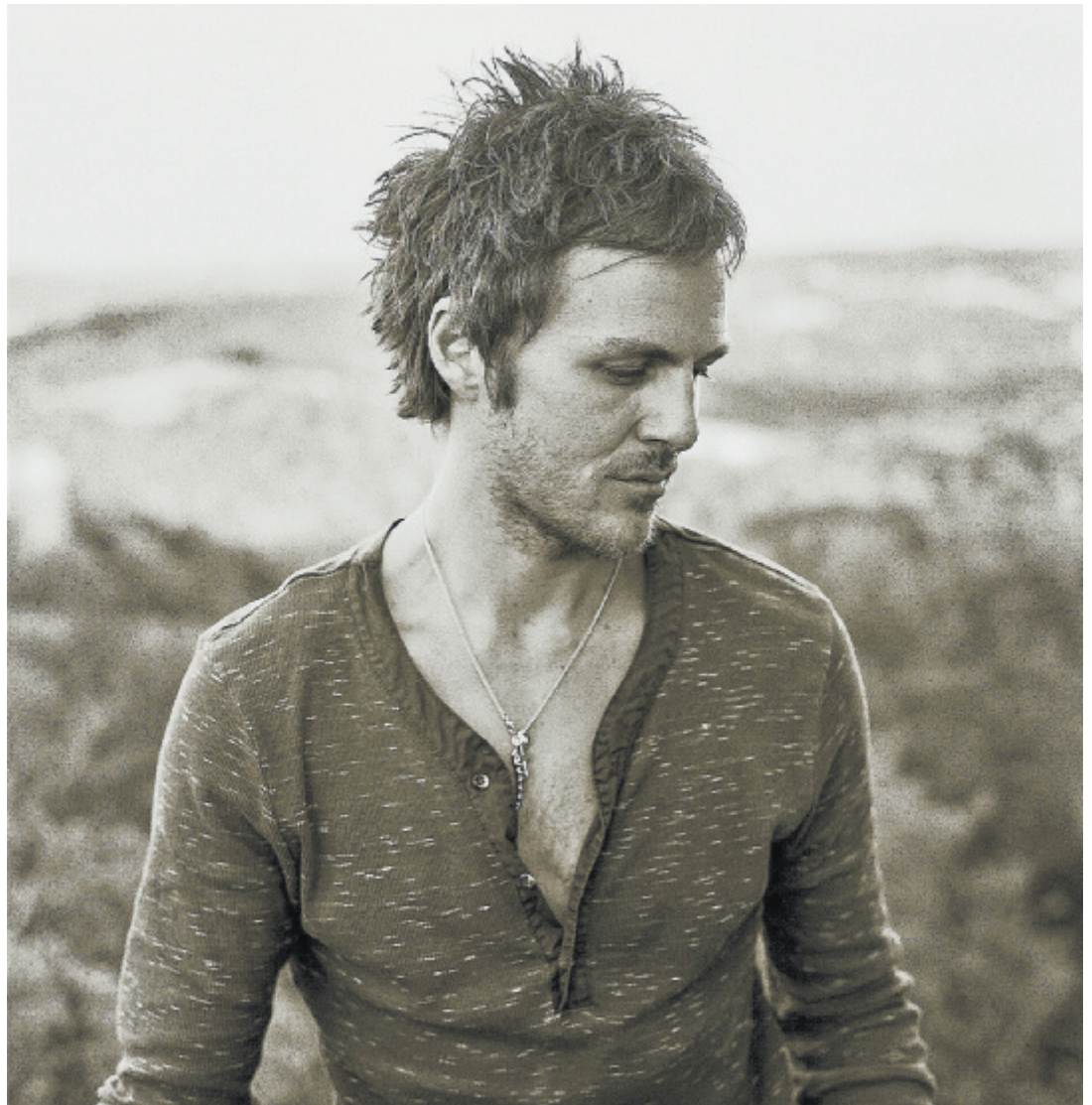
I ate a peanut butter and jelly sandwich and went to bed.

## THURSDAY

I never know when the good parties are, and even though South by Southwest does a great job of printing up a schedule, I always lose mine. It's OK by me. I really like throwing myself into the cultural tornado that sweeps through Austin this time of year and just seeing where I fall.

Usually, I fall to the curb with a popsicle and just watch the parade unfold until it's time for me to play somewhere. See ya on the street.

**CHARLIE MARS' FRIDAY SHOWCASE: CENTRAL PRESBYTERIAN CHURCH, 9:30PM**



*I tried to get into the Fiona Apple show by telling the door guy I was with Charlie Sexton. He wasn't buying it.*

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- 11:35 - Jegar Erickson
- 12:05 - Anna IHLIS (SE)
- 12:40 - Cowboy & Indian
- 1:05 - Creed Bratton (The Office)
- 1:35 - Poul Krebs (DK) w/ Charlie Sexton
- 2:10 - Vanbot (SE)
- 2:40 - Salesman
- 3:10 - Wayne Kramer w/ The Good The Bad (DK)
- 3:50 - Shearwater
- 4:30 - The Bombettes (SE)
- 5:10 - Sauri Sol
- 5:45 - PeeLander Z (Japan)
- 6:25 - Roky Erickson

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**musicFOG** indoor show

- 11:30 AM - Ruthie Foster
- 12:30 PM - Joy Kills Sorrow
- 1:30 PM - Hobart Brothers & Lil' Sis Hobart
- 2:30 PM - Nakia
- 3:30 PM - Shurman
- 4:30 PM - Bruce Robison & Kelly Willis
- 5:30 PM - Sons of Fathers
- 6:30 PM - Defibulators
- 7:30 PM - Tokyo Rosenthal

Fastball 9 pm

# Bob Schneider

Acoustic 10 pm

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Saturday March 17

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The Rocketboys/Bob Schneider

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### FRIDAY, MARCH 16

BMI Presents...

- 5:00 pm **GATES OPEN**
- 6:00 pm Tender Mercies
- 7:00 pm Diamond Rugs
- 8:00 pm Counting Crows

### SATURDAY, MARCH 17

Acts for the whole family:

- 12:00 pm **GATES OPEN**
- 1:00 pm Big Don
- 2:00 pm The Groundwork Music Orchestra

### AFTERNOON/EVENING SHOWCASES:

- 3:00 pm Torreblanca and Amigas
- 4:00 pm Bomba Estereo
- 5:00 pm Andy McKee
- 6:00 pm Shiny Toy Guns
- 7:00 pm The Bright Light Social Hour
- 8:00 pm The Cult



Diamond Rugs

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Absolutely no food\*, drink\*, coolers, pets\*, glass, beach umbrellas, tents or weapons allowed on premises of Auditorium Shores. Personal umbrellas are allowed.

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# MOJO RECOMMENDS

'MOJO' EDITOR-IN-CHIEF PHIL ALEXANDER SPOTLIGHTS THE BEST NEW BRITISH TALENT

## Michael Kiwanuka

**12:30am, St. David's Historic Sanctuary**

In August 2001, *Mojo* assembled a CD to accompany an issue featuring Sly Stone on the cover. The disc was called *Soul Riot* and included a more intimate take of Otis Redding's "(Sittin' On) The Dock of the Bay." The issue sold well, but our team had no idea of the legacy it created among our younger readers.

Fast-forward 11 years, and the fruits of said disc have emerged through the voice and talent of Michael Kiwanuka, a 24-year-old North Londoner who admits that hearing that version of Otis' tune forced him to reconsider his musical route, diverting him from his otherwise indie-rock path where the likes of Radiohead were on heavy rotation.

"That was where my ears pricked up," he told *Mojo* earlier this year, discussing the song's impact on his younger self and his decision to begin singing. If all of this sounds like self-referential guff, it's not intended that way. It's merely designed to underline the fact that despite the recent success of prefab pop and talent-show bilge, the evergreen appeal of genuinely great music continues to hold sway over a new generation of musicians.

Indeed, Kiwanuka's second soulful epiphany followed when he heard Bill Withers' 1973 album, *Live at*

*Carnegie Hall*. Again, it proved a defining influence, and one that's audible on the relative newcomer's hugely impressive debut album, *Home Again*.

Of course, most attempts to marry rock music with folk sensibilities and soul grooves have been shining examples of how not to make music, but Kiwanuka manages to straddle both genres with the same effortless ease as Stevie Winwood during his Traffic days or even Richie Havens at his most compelling. The album's phenomenal opening track, "Tell Me a Tale," should be proof enough. Then again, *Home Again* is packed with material revealing that its creator has learned his lessons well.

In the UK, he's been rushed to the front of the queue in terms of artists most likely to dominate in 2012. It's undue pressure on a young man who's spent a number of years making his own sound at his own pace. In fact, his U.S. shows will surely teach him more about his craft.

Tonight, he returns to the supportive environment of the Communion club night, where he will be joined by Daughter, Ben Howard, the Staves, Matt Corby, and the great, returning Willy Mason. That lineup alone tells you clearly it's an evening not to be missed.

### FOUR MORE BRITS FOR FRIDAY:

#### The Staves

St. David's Historic Sanctuary, 8:30pm

#### Natty

Victorian Room at the Driskill, 10pm

#### New Build

Clive Bar, 10:30pm

#### Alice Russell & Quantic

Barbarella Patio, 1am



*Most attempts to marry rock music with folk sensibilities and soul grooves have been shining examples of how not to make music, but Kiwanuka manages to straddle both genres with the same effortless ease as Stevie Winwood during his Traffic days or even Richie Havens at his most compelling.*



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 | Ritmo Machine 11pm | La Vida Boheme 12am | **3BALLMTY** 1am

**[GIBSON ROOM] Playing in Traffic Showcase:** Hudson Moore 8pm | Sahara Smith 9pm  
 | The Dunwells 10pm | Michelle Armstrong 11pm | Speak 12am  
 | **WHISKEY SHIVERS** 1am

**[ROOFTOP] SONICBIDS** Noon-5:30pm | MyNameIsJohnMichael | The Parson Red Heads | Tribes  
 | **YOUNGBLOOD HAWKE**

**[DOWNSTAIRS] SOUNDS OF AUSTRALIA** 10am-5:30pm  
 | BeatRoute/WinnieCooper.net Showcase: Chains Of Love 8pm | Dan Mangan 9pm  
 | Said The Whale 10pm | Slam Dunk 11pm | Humans 12am | **MONOLITHIUM** 1am

**[GIBSON ROOM] Portland Oakland Austin Showcase:** Body Parts 7:30pm | Nick Jaina 8:25pm  
 | Foxtails Brigade 9:20pm | Emily Jane White 10:15pm | Radiation City 11:10pm | Y La Bamba 12:05am  
 | **AGENT RIBBONS** 1am

**[ROOFTOP] Sounds Of Australia Showcase:** Chet Faker 7pm | The Art 8pm | Emma Louise 9pm  
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**FRI**  
**MARCH 16**

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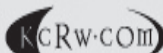
1:00 Zulu Winter  
2:00 Reptar  
3:00 Band of Skulls  
4:00 Kaiser Chiefs  
5:00 Keane

1:00 Of Monsters and Men  
2:00 Ed Sheeran  
3:00 Tristen  
4:00 Graffiti6  
5:00 Fanfarlo

1:00 We Are Serenades  
2:00 Imagine Dragons  
3:00 Milo Greene  
4:00 Oberhofer  
5:00 Built to Spill

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- thu 22 DOUG MORELAND {9p-12a}

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## Gary Clark Jr.

Noon, Radio Day Stage, Austin Convention Center

The bill for *In Performance at the White House: Red, White, and Blues* reads like the Mount Rushmore of living blues legends. Chisel in Austin's Gary Clark Jr. to the list.

The homegrown 28-year-old phenomenon found himself in rare company for the PBS special last month as part of the White House Blues All-Stars, led by Booker T. Jones and joined by Trombone Shorty and Mick Jagger. And Clark didn't just stand next to giants: He held his own, performing with ecstatic youth and veteran poise.

"I don't know how to explain," reflects Clark a week later. "There was no ego, no attitude. There was a lot of mutual respect. It was just smiles, heart, and antics. I'm still kind of tripping out over it"

Clark has had quite a few of those moments lately. In fact, he's experiencing an ascent to prominence not seen since Jimi Hendrix lit the UK on fire. Following his breakthrough at Eric Clapton's Crossroads Guitar Festival and subsequent 2011 debut EP for Warner Bros., *Bright Lights*, Clark's impressed Paul McCartney, jammed with the Roots on *Late Night With Jimmy Fallon*, and collaborated with Alicia Keys, that last one inspired by the R&B singer discovering Clark's rendition of "While My Guitar Gently Weeps" with Will Taylor & Strings Attached.

"She saw a video on YouTube of me doing the song down in Austin," he confirms.

More recently, Clark joined Clapton, Keith Richards, and James Cotton, among others, for Howlin' for Hubert, a tribute at the Apollo Theater to Muddy Waters' longtime guitarist Hubert Sumlin. For Clark, who performed "Shake It for Me" and "Cactus Blues," it was a natural and poignant way to pay final respects. He first jammed with Sumlin onstage at Antone's at age 15 – on a school night, no less.

"I've been playing for so long, when it's time to get up there and go, I just let go and do what I know how to do," Clark says. "I actually calm down when I get up there on stage. That's the most comfortable place for me to be."

– Austin Powell



**Clark's experiencing an ascent to prominence not seen since Jimi Hendrix lit the UK on fire.**

## Dee-1

TBA, Kiss & Fly

"I don't want to be the artist who sold a million records but didn't change any lives," Dee-1 testifies. "I'm greedy, so I want to sell a million records and change a million lives."

Having spent two years teaching middle school in Louisiana, the New Orleans rapper has a head start on changing lives. He decided to jump headfirst into the rap game to reach a wider audience.

"I knew it was a risk, but I felt it was necessary. I felt like I needed to be a voice and a leader for this generation, a leader for the urban youth. Me stepping out and doing this full-time gives me more of a platform."

Rapping with a syrupy Southern drawl and striking the perfect balance of cool and conscious, Dee-1 has built a steady buzz with the *I Hope They Hear Me* mixtape trilogy and seems poised for a national breakout.

On his best known single he calls out "Jay, 50, and Weezy" for not giving back to their communities. The song caught the attention of New Orleans producer Mannie Fresh, who churned out a decade's worth of hits for Cash Money Records and helped turn Lil Wayne and Juvenile into household names. Their relationship began with a chance encounter in which Dee-1 gave Fresh his mixtape and phone number. Now they're collaborating on *Mission Vision*, Dee-1's forthcoming debut.

"I grew up listening to all the songs Mannie Fresh produced, that was the sound-



track to my adolescence," wonders the rapper aloud.

The pair's currently shopping for a label partner and laying the groundwork with a new mixtape.

"I'm learning first-hand that planning and being prepared is superimportant. If life was hip-hop, you can't just freestyle your way through the whole album; you've got to have a plan." – Thomas Fawcett

**The song caught the attention of New Orleans producer Mannie Fresh, who churned out a decade's worth of hits for Cash Money Records and helped turn Lil Wayne and Juvenile into household names.**



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3:45PM **THE MASTERSONS**

2:05PM **JON DEE GRAHAM & THE FIGHTING COCKS**

1:15PM **THE WHISKEY SISTERS**

12:25PM **ROGER ALAN WADE**

11:40AM **ALLEN OLDIES BAND**

10AM **SARA PETITE**

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2:50-3:20PM **KRAYOLAS**

2:10-2:40PM **THE FRANK MUSTARD PROJECT**

9:15-9:45PM **GARLAND JEFFREYS**

7:45-8:15PM **MISS MELVIS**

6:15-6:45PM **MAREN PARUSEL**

4:50-5:20PM **KRIS GRUEN**

3:30-4PM **COBRA**

1:30-2PM **THE FRANK MUSTARD PROJECT**

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MON 8:30 **HOT CLUB OF COWTOWN**

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6:30 **BARABARA K**

5:10 **BEN LIVINGSTON & THE "THAT'S WHAT SHE SAID" BAND**

4:10PM **SOUTHPAW JONES**

3:05PM **SAM LIPMAN AND CO.**

2PM **THE HEMS**

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## Michael Kiwanuka

**12:30am, St. David's Historic Sanctuary**

The voice, a soft, rootsy howl, that's what draws you to Michael Kiwanuka. It's a bonus that the London folk singer possesses a down-to-earth charm and gift for simple, graceful songwriting that recalls the acoustic soul of a young Bill Withers. Kiwanuka, born to Ugandan parents, didn't have many musical touchstones growing up, but Withers and Jimi Hendrix were among the first he could relate to.

"I absolutely loved guitar growing up, but I never saw anyone on TV or in magazines that were young black people playing guitar," he admits. "I felt like it wasn't a thing that you did. Of course it was naive, but I was young and I had nothing to identify with. People used to write band names on their bags – rock bands, punk bands – and people would write Nirvana and Pennywise but Hendrix would be there, too, so I assumed that was another white band."

"When he came on TV, I saw he was a black guy with an Afro playing this kind of rock & roll and bluesy soul."

The 24-year-old is just getting started. After toiling as a session guitarist, he launched a solo career just last year, releasing three EPs, touring Europe with Adele, and landing a major label record deal. He recently finished a beautifully melancholic collaboration with Dan Auerbach of the Black Keys and won the BBC Sound of 2012 award, an industry poll predicting the next big thing in the UK.



"I wasn't expecting to get anywhere far with my music, but I've managed to open a few doors, which is really cool," says the singer, prepping the stateside release of debut *Home Again* for this summer. "I hope it just continues to grow and allows me to play bigger places and different countries around the world." – Thomas Fawcett

***He recently finished a beautifully melancholic collaboration with Dan Auerbach of the Black Keys and won the BBC Sound of 2012 award, an industry poll predicting the next big thing in the UK.***



## Girl in a Coma **1am, Easy Tiger Patio**

San Antonio dynamo Nina Diaz has been working on this new trick lately, one where she'll sing a line that conventional wisdom would have put on a guitar. It's most obvious on her band's cover of the Beatles' "While My Guitar Gently Weeps," but she uses the device often on last November's *Exits & All the Rest*, Girl In A Coma's fourth, for example toward the end of opening track "Adjust."

"It's badass," says the trio's bassist, Jenn Alva. "She's been doing it for a while, but we went on tour with the Black Box Revelation, and [singer Jan Paternoster] does a lot of that; he'll sing along to his solos, and she's since taken off with it."

A lifelong friend of Diaz's older sister Phanie, the band's drummer, Alva's used to seeing the magnetic singer develop by studying her idols. Shades of Morrissey creep into her lyrics; she owes her theatrical style to Björk.

On *Exits*, Diaz's progression lies in her decision to summon the influences of the band's rawer rhythm section, a difference typified on songs like "Cemetery Baby" and "Adjust," which start quieter but move in places where they might have shown up hollow on earlier albums.

"Nina is so drawn to Jeff Buckley," says Alva. "She wants to be that kind of singer, one who can sing over everything. Phanie and I have always been such fans of punk and riot grrrl music, and I think she's battled that. She's had to work with us to blend things together."

It's a work in progress, but if these Girls can build on *Exits'* highlights, they may just fulfill a prophesy laid out five years ago by its Kenny Laguna, co-founder of Joan Jett's Blackheart Records for which Girl in a Comas has now cut three LPs.

"We were in the studio mastering *Both Before I'm Gone* and Kenny kept saying to us, 'All you got to do is stay together. You'll make your mark in music if you stay together.'" – Chase Hoffberger



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**3/21 (Wed) LA @ The Viper Room**

NOKIES! / Kao=S / ZZZ's / opening act: EYESHINE

**3/22 (Thu) Las Vegas @ Hard Rock Cafe**

NOKIES! / Kao=S (without Jack) / ZZZ's / Vampillia / opening act: EYESHINE



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## The Drums 12mid, Stubb's

The Drums' eponymous 2010 debut introduced the band with lead track "Best Friend," a synthesized rhythm of pure pop contagion undercut by the swooning opening line, "You were my best friend, but then you died."

It's a move stripped straight from Morrissey's songbook, and much of the Brooklyn quintet's music is drowned in a nostalgia of sound that eschews the contemporary by pushing it back to an essential pop sound.

"I think we have almost a fetish for nostalgia," laughs guitarist Jacob Graham. "We're always looking to the past, and when we do think about the future, we like to think about it through the lens of a Sixties camera. I think a lot of that comes from trying to write really strong melodies. It used to be such a strong thing to have these really special, heartfelt melodies, so now, as soon as you write a melody like that, it automatically sounds like a throwback, because people weren't afraid to do that in the past."

"These days, when you have a really beautiful melody, it's almost a sign of weakness. It's not cool, even in pop music. I think that a lot of music has lost its personality."

That personality may rest upon pop whimsy, but the core duo of Graham and frontman Jonathan Pierce demonstrates a precision of self-production layered expertly on last year's sophomore effort, *Portamento*.

"We don't want 20 years from now for people to look back on the Drums and say, 'Oh, the Drums, they were such a 2000s band.' We want to be our own thing," insists Graham.

"When you think of bands like the Ramones or the Zombies, they just seem like they existed in their own world, and we really like that idea."

— Doug Freeman

*It's a move stripped straight from Morrissey's songbook, and much of the Brooklyn quintet's music is drowned in a nostalgia of sound that eschews the contemporary by pushing it back to an essential pop sound.*

## Grape St.

8pm, Sony Club @ Red 7

Grape St. leader Curtis O'Mara is something of a disheveled pop shaman.

"He's got a pseudoreligion he's developed," Michael Coomers, his former cohort in locals Harlem, once told the *Chronicle*. "It's an amalgam of the playing cards he finds on the streets and shit he cuts out of people's hair."

O'Mara has a drunken poet's charm and a used car salesman's persistence, a combination that, as with Beck or Daniel Johnston, helps him turn psychedelic musings into perfectly shambled garage-pop songs.

"The best lyrics are the ones that are so dumbed down, simple, and beautiful, because you can reach everyone with that," O'Mara stresses one late night on the way to band rehearsal. "You don't want to make people think. You want people to get goose bumps all over their body when they're rocking out to your song."

While Harlem's 2010 Matador debut *Hippies* had a soft spot for girl groups and Sixties beach party films, Grape St. has a bruised edge in line with the Rolling Stones. While only two songs have surfaced online, the Austin quintet has fin-

*O'Mara has a drunken poet's charm and a used car salesman's persistence, a combination that, as with Beck or Daniel Johnston, helps him turn psychedelic musings into perfectly shambled garage-pop songs.*



ished a full-length and nabbed an opening slot on the Sub Pop showcase.

"I'm not a pop songwriter; I'm just a filter, like a fish in an aquarium, which I have three of at my house, and they're gigantic," cracks O'Mara, outlining his creative process in a whirl of free association. "You can have them all lit up and then that's your main source of lighting. Then you play guitar and write pop licks. That's how it happens, just putting it down on 4-track and arranging it with the band."

"Then it becomes Grape St. Then you just cruise down the Grape Street" — Austin Powell

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## Reviews



### WONDER WOMEN! THE UNTOLD STORY OF AMERICAN SUPERHEROINES

Documentary Spotlight

D: Kristy Guevara-Flanagan; with Gloria Steinem, Lynda Carter

For a crowd that's all about fighting injustice, superheroes have never done much to address gender equality in their own ranks. It's a superman's, man's, man's world, and as this doc points out, few people can name more than one or two females in the caped crusader set. *Wonder Women!* focuses on the best-known one, tracing the Amazon princess' history inside and outside the comics and how it's reflected women's changing roles in American society. Four-color images of the golden age Wonder Woman *pop!* on the silver screen, lending visual support to the testimony of Gloria Steinem and others about the impact that images of this powerful female had on them. The film makes a moving case for the necessity of heroic women in pop culture, never more affectingly than when a fourth-grade girl who's teased at school tells how this fantasy figure in star-spangled shorts inspires her to never give up.

— Robert Faires

Friday, March 16, 4:30pm, Alamo Ritz

### THE DO-DECA-PENTATHLON

Narrative Spotlight

D: Jay Duplass, Mark Duplass; with Steve Zissis, Mark Kelly

Filmed in 2009 and back-burnered when *Cyrus* was greenlit, *The Do-Deca-Pentathlon* is Jay and Mark Duplass' good-natured comment on modern malaise. For twitchy family man Mark (Zissis) and lone-wolf poker pro Jeremy (Kelly), two estranged brothers reunited over a birthday weekend at their mother's house, disquiet is best hammered out through clandestine midnight ping-pong tournaments and arm-wrestling matches as they conduct a private 25-event Olympics. The argument seems to be that when we say, "I eat good food, but I need to work on portion control" or "I'm kinda bored with my job; I'm ready to move on to something else," we express a much deeper, complicated anxiety; for Mark and Jeremy, that anxiety is rooted in a grass-is-always-greener envy of each other's lives. Despite a slow start, the New Orleans-set film is funny, sensitive, and expertly acted/improvised, a loving portrait of a sibling rivalry with healing properties.

— Melanie Haupt

Friday, March 16, 9:45pm, Stateside

## Hurts So Good

### Mike Birbiglia mines life's embarrassments for laughs

Mike Birbiglia is ruffled and groggy, having just been roused from a midmorning nap on a sofa in the lobby of the Driskill Hotel. It's tough to be a comedian on the road, especially when said comedian is working two projects concurrently: Birbiglia is on tour with his newest one-man show, *My Girlfriend's Boyfriend*, as well as making stops at Sundance and South by Southwest Film to screen *Sleepwalk With Me*, based on his 2008 solo off-Broadway show.

Co-written with *This American Life* host and producer Ira Glass, *Sleepwalk With Me* is equal parts sleep-disorder memoir, ambivalent love story (featuring a luminous Lauren Ambrose), and stand-up comedian's *Künstlerroman*. It is sweet and charming, if a bit lacking in narrative cohesion, but is a testament to Birbiglia's particular talent for teasing genuine laughs out of life's most painful moments.

Birbiglia is not your typical comedian. Rather than lob punch line after punch line at an increasingly lubricated audience, he constructs a narrative that builds gradually so that by the time the story comes to an end, his interlocutors have encountered some larger truth or profound realization. It's the comedy version of eating a satisfying and nourishing home-cooked meal rather than gorging on a box of Twinkies. One will leave you content, the other sick and tweaking on sugar.

"I started out as a joke-joke comedian, emulating the comedians I admire, like Mitch Hedberg, Steven Wright," explains Birbiglia. "Over time, I was asked by the storytelling series the Moth to tell stories. The first time I did that, I told this really embarrassing story about my first girlfriend in high school." In the story, which Birbiglia had been too ashamed to share with anyone, ever, he recounts his discovery that his girlfriend has a second boyfriend, and finds himself having dinner at the girlfriend's house with her parents and the other boyfriend. "And I'm realizing I'm hanging out with my girlfriend's boyfriend. That was a really hard story to tell because I was so embarrassed about it. Every story is like that; I find that the more painful it is to get it out, if you can find the laughs in it, you can connect with an audience."

For Birbiglia, the goal of connecting with an audience informed the development of the celluloid adaptation of *Sleepwalk With Me* and led him to reject the Hollywood methodology. "We were developing this for a while with a larger company, and I'd written like 12 drafts of it and made so many changes," he says. "The Hollywood model is to develop scripts for 10 years, sell them, transfer them,



### KID-THING

Festival Favorites

D: David Zellner; with Sydney Aguirre, Susan Tyrrell, Nathan Zellner, David Zellner

Local filmmakers David and Nathan Zellner's first feature since 2008's *Goliath*

breaks several conventions. It opens with a demolition derby, but it isn't a comedy. It stars a child, but no one "comes of age." It follows a punk kid who steals candy from the gas station, but scrap any ideas about a freckle-faced boy in a baseball cap — the punk in question is a little blond girl named Annie (Aguirre). And the film features a lazy, indifferent father (Nathan Zellner), but he isn't a total jerk. (At times, he's even half likable.) When Annie stumbles upon a woman trapped in a well, her dad can't be bothered to get out of bed, leaving Annie to decide what to do in a world without conscience. With a strong soundtrack by Austin's the Octopus Project and beautiful shots of otherwise common places, *Kid-Thing* organically personalizes an old fable by surrendering the narrative to its protagonist.

— Ashley Moreno

Friday, March 16, 1:30pm, Paramount;  
Saturday, March 17, 5pm, SXSatellite:  
Alamo Slaughter



Mike Birbiglia

GARY MILLER

### SLEEPWALK WITH ME

Festival Favorites

Friday, March 16, 10pm,  
SXSatellite: Alamo Village

attach this actor, then attach a director. This isn't what I'm about. I'm much more of a creator and a doer. I'd much rather try and fail than talk about

trying." With the help of co-producers Glass and Jake Jaffke, Birbiglia, who also directed, was able to take control of the project, and so far, it looks like the risk is paying off: *Sleepwalk With Me* was snapped up by IFC Films, which will distribute the film both here and abroad in the near future.

Meanwhile, Birbiglia must still put one foot in front of the other. Today, SXSW. Tomorrow, Boise, Idaho. Then Indianapolis. Then Cleveland. And on and on and on, even though the storyteller is exhausted, laughing and posing with adoring fans night after night, affixing his autograph to everything from boxes of cereal to Dustbusters. (Interested parties can view the gallery of crazy things he's signed on his Twitter page: [www.twitter.com/birbiglia](http://www.twitter.com/birbiglia).) But Birbiglia doesn't mind: He encourages it. "My relationship with audiences is much more special than my relationship with Hollywood. You're out on tour, the economy's bad, and people are so nice to buy a ticket and come to your show. So I try to encourage people to bring anything to the show, like, "Thanks for coming." There'll be time for sleeping later.

— Melanie Haupt

### BROOKLYN CASTLE

Documentary Spotlight

D: Katie Dellamaggiore

The chess geeks at most schools might occupy the bottom rung of the social ladder, but at Brooklyn's I.S. 318 — which holds more national chess titles than any junior high in the country — "the geeks are the athletes," says Assistant Principal John Galvin. With a majority of its students living below the poverty level, I.S. 318 has developed a unique formula for achievement that relies heavily on afterschool programming to keep kids engaged. While the school's trophy case is a testament to that formula's success, the charismatic stars of this documentary — including Rochelle, who at just 13 years old is within reach of becoming the world's first female African-American chess master — reveal the less obvious benefits and hardships of such a program, which challenges

CONTINUED ON P.48



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THE MIGHTY LANDSHARK,  
KING PELICAN

3:00 SAITO JOHNNY

4:00 WYLDWOOD FOUR

5:00 THE STAND ALONES

6:00 JAY SATELLITE

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Noon TBA

1:00 TBA

2:00 THE GO-WOWS

3:00 THE BOMBETTES

4:00 SECRET SOCIETY OF  
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5:00 THE REBEL SET

VICTORY RECORDS  
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6:00 THE ROYALTY

7:00 VICTORIAN HALLS

### SUNDAY, MARCH 18TH

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4:00 THE TEXAS BLUE DOTS

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students not just intellectually but also emotionally as they juggle school and family pressures, as well as their commitment to winning. Set against a backdrop of deep budget cuts and high-stakes testing, this story makes an eloquent plea for the crucial but endangered role of afterschool programs in public education.

— Nora Ankrum

**Friday, March 16, 11:15am, Stateside**



**BAD BRAINS: BAND IN DC**

**24 Beats Per Second**

**D: Mandy Stein, Benjamin Logan**

When I was growing up in the suburbs of Washington, D.C., in the 1990s, it was impossible to avoid Bad Brains. Even though they were long past the peak of their powers by that point, the band – formed in the late 1970s by four African-American teenagers from the city – was and is widely acknowledged as the godfather of D.C. hardcore,

cranking up the speed and intensity of first-wave British punk and, in the process, giving birth to Minor Threat, Fugazi, and countless other bands, all while defying a whole host of racial and musical assumptions. *Bad Brains: Band in DC* follows the group on its most recent reunion tour, which is threatened as ever by its enigmatic, possibly schizophrenic madman/genius lead singer, H.R., who raised the art of post-iggy Pop onstage energy to unimagined heights in the band's heyday but is now just as likely to antagonize an audience as lead it to ecstasy.

— Josh Rosenblatt

**Friday, March 16, 9:15pm, Alamo Ritz;**  
**Saturday, March 17, 9:30pm, SXSatellite:**  
**Alamo Village**

# FRIDAY FILM FEST SCHEDULE

**DOCUMENTARY FEATURES**

|  |                    |
|--|--------------------|
| <b>Scarlet Road</b> (Doc Spot)                         | 11:00am, Lamar B   |
| <b>Shut Up &amp; Play the Hits</b> (24 Beats)          | 11:00am, Vimeo ACC |
| <b>Brooklyn Castle</b> (Doc Spot)                      | 11:15am, Stateside |
| <b>Charles Bradley: Soul</b> (24 Beats)                | 2:15pm, Ritz 2     |
| <b>Beware of Mr. Baker</b> (Doc Comp)                  | 4:00pm, Paramount  |
| <b>Chasing Ice</b> (Fest Faves)                        | 4:00pm, Vimeo ACC  |
| <b>We Are Legion</b> (Fest Faves)                      | 4:15pm, Lamar B    |
| <b>Wonder Women!</b> (Doc Spot)                        | 4:30pm, Ritz       |
| <b>The Source</b> (Doc Comp)                           | 6:45pm, Lamar B    |
| <b>Sunset Strip</b> (24 Beats)                         | 7:00pm, Paramount  |
| <b>Under African Skies</b> (24 Beats)                  | 8:00pm, Ritz 2     |
| <b>Bad Brains: Band in DC</b> (24 Beats)               | 9:15pm, Ritz 1     |
| <b>Uprising: Hip Hop &amp; the LA Riots</b> (24 Beats) | 9:45pm, Lamar C    |
| <b>Marley</b> (Headliners)                             | 10:00pm, Paramount |

**SPECIAL EVENT**

|                                 |                   |
|---------------------------------|-------------------|
| <b>Re:Generation</b>            | 2:00pm, Vimeo ACC |
| <b>Buzz Screening: TUGG.com</b> | 9:30pm, Vimeo ACC |

**NARRATIVE FEATURES**

|   |                    |
|---|--------------------|
| <b>Somebody Up There Likes Me</b> (Narr Spot) | 11:00am, Paramount |
| <b>Crazy Eyes</b> (Narr Spot)                 | 11:15am, Ritz 1    |
| <b>Amor Cronico</b> (24 Beats)                | 11:30am, Ritz 2    |
| <b>Kid-Thing</b> (Fest Faves)                 | 1:30pm, Paramount  |
| <b>Funeral Kings</b> (Emerging)               | 1:45pm, Ritz 1     |
| <b>Nature Calls</b> (Narr Spot)               | 2:00pm, Stateside  |
| <b>Daylight Savings</b> (24 Beats)            | 4:15pm, Ritz 1     |
| <b>Wolf</b> (Emerging)                        | 4:30pm, Stateside  |
| <b>God Bless America</b> (Fest Faves)         | 6:30pm, Ritz 1     |
| <b>Small Apartments</b> (Narr Spot)           | 7:15pm, Stateside  |
| <b>The Hunter</b> (Headliners)                | 9:30pm, Lamar B    |
| <b>Do-Deca Pentathlon</b> (Narr Spot)         | 9:45pm, Stateside  |
| <b>Hard Labor</b> (Emerging)                  | 11:30pm, Ritz 2    |
| <b>V/H/S</b> (Midnighters)                    | 12mid, Ritz 1      |
| <b>Modus Anomali</b> (Midnighters)            | 12mid, Lamar B     |

**SHORTS PROGRAMS**

|                             |                   |
|-----------------------------|-------------------|
| <b>Documentary Shorts 1</b> | 11:15am, Lamar C  |
| <b>Medium Cool</b>          | 1:30pm, Lamar B   |
| <b>Documentary Shorts 2</b> | 2:00pm, Lamar C   |
| <b>Narrative Shorts 1</b>   | 4:30pm, Lamar C   |
| <b>Best of Vimeo Shorts</b> | 7:00pm, Vimeo ACC |
| <b>Animated Shorts</b>      | 7:15pm, Lamar C   |
| <b>Midnight Shorts</b>      | 11:45pm, Lamar C  |

**SXSW 2012 FILM VENUES**

- ALAMO DRAFTHOUSE RITZ**  
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(three screens) 1120 S. Lamar
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Austin Convention Center, Exhibit Hall 2
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- ALAMO VILLAGE**  
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**SMALL APARTMENTS**

**Narrative Spotlight**

**D: Jonas Åkerlund; with Matt Lucas, Juno Temple, James Caan, Dolph Lundgren, Billy Crystal**

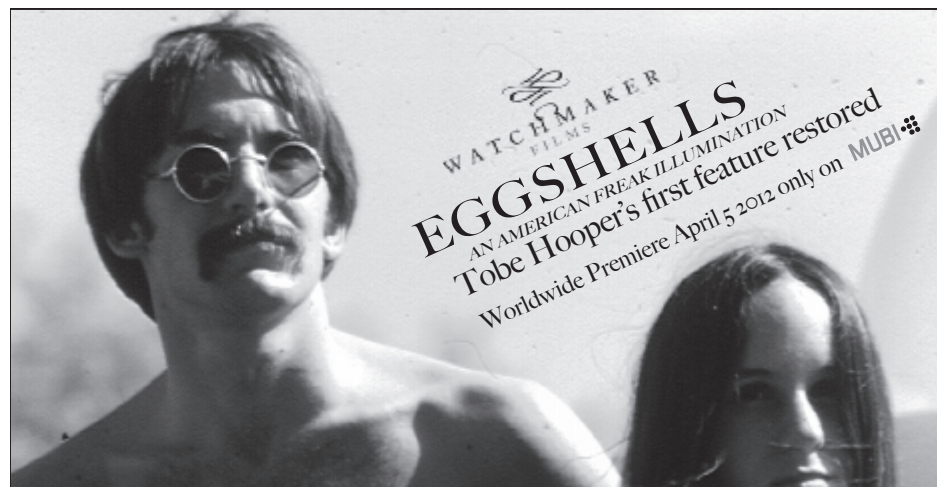
Franklin Franklin's (Lucas) life is in a rut, even if it is an unusual rut: Practice alphorn, check the mailbox in tighty-whities, listen to daily audio cassette sent from brother in the loony bin, eat pickle with mustard, repeat. But when "dispose of landlord's body" is put on the to-do list, things go haywire quickly. Director Åkerlund comes from a music video background, and it shows. The colors are saturated, and the camera flashes quickly forward and back through time to help us understand how Franklin got in this predicament. The characters and the shooting style seem made for one another, but over the course of a feature, the effect wears thin; by the hyper-colored denouement, it barely registers. Lucas is cast perfectly as the underdog you can't help but root for, but the real standout is the muted Crystal, playing a small but pivotal role. Åkerlund should have trusted in his lovable cast rather than relying on camera tricks and surrealist touches to keep the audience's attention. But the movie stays on the rails, and the ride is bumpy but worth it.

— James Renovitch

**Friday, March 16, 7:15pm, Stateside;**  
**Saturday, March 17, 3:30pm, Alamo Ritz**

| FRIDAY, MARCH 16 | 11a       | 12p                     | 1p                    | 2p                  | 3p                   | 4p                       | 5p              | 6p | 7p | 8p | 9p | 10p | 11p | 12a | 1a |
|------------------|-----------|-------------------------|-----------------------|---------------------|----------------------|--------------------------|-----------------|----|----|----|----|-----|-----|-----|----|
|                  | Paramount | Somebody Up There...    | Kid-Thing             | Beware of Mr. Baker | Sunset Strip         | Marley                   |                 |    |    |    |    |     |     |     |    |
|                  | Stateside | Brooklyn Castle         | Nature Calls          | Wolf                | Small Apartments     | Do-Deca Pentathlon       |                 |    |    |    |    |     |     |     |    |
|                  | Vimeo ACC | Shut Up & Play the Hits | Re:Generation         | Chasing Ice         | Best of Vimeo Shorts | Buzz Screening: TUGG.com |                 |    |    |    |    |     |     |     |    |
|                  | Ritz 1    | Crazy Eyes              | Funeral Kings         | Daylight Savings    | God Bless America    | Bad Brains: Band in DC   | V/H/S           |    |    |    |    |     |     |     |    |
|                  | Ritz 2    | Amor Cronico            | Charles Bradley: Soul | Wonder Women!       | Under African Skies  | Hard Labor               |                 |    |    |    |    |     |     |     |    |
|                  | Lamar B   | Scarlet Road            | Medium Cool           | We Are Legion       | The Source           | The Hunter               | Modus Anomali   |    |    |    |    |     |     |     |    |
|                  | Lamar C   | Documentary Shorts 1    | Documentary Shorts 2  | Narrative Shorts 1  | Animated Shorts      | Uprising: Hip Hop...     | Midnight Shorts |    |    |    |    |     |     |     |    |

CONTINUED ON P.50



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**V/H/S**

**Midnighters**

**D: David Bruckner, Ti West, Joe Swanberg, Glenn McQuaid, Adam Wingard, Radio Silence; with Joe Swanberg, Calvin Reeder, Kate Lyn Sheil**

A day at a swimming hole. A road trip. Spring break. A Skype chat. A Halloween party. All places you would expect someone with a video camera, and that's part of why this found-footage, horror-anthology shocker gets so under your skin. The directors are the bloody best of the mumblegore movement, so all are used to merging plausible characters with scares. The POV format never feels false: Instead, it's like front seat at the analogue gallows. Even the enigmatic wrap-around story – a home-invading crew of thugs hunting down a mysterious video recording – provides no respite. So if you're looking for the Crypt-Keeper to laugh all the terror away, forget it. Each segment shocks in different

ways, from the supernatural to the simply malevolent, and the popcorn-tossing jumps are just as effective as the creeping sense of dread. Break off the "do not record" tabs: This V/H/S is a keeper. – *Richard Whittaker*  
**Friday, March 6, 12mid, Alamo Ritz**

**THE SOURCE**

**Documentary Feature Competition**  
**D: Jodi Wille, Maria Demopoulos**

Jim Baker – aka "Father Yod," leader of the Source Family commune cum cult – didn't have to convince people he was God. As the "ultimate guru father figure," he simply was. One devotee believed she saw lightning coming out of Baker's ears. Another kissed his feet at first sight. How did Baker respond? "Far fuckin' out," he said. At the height of the free-love era, Baker inspired a gaggle of beautiful, young, white-robe-clad followers to change their names to things like "Orbit" and "Electra" and live together in what – briefly,



*The Source*

anyway – was a utopian dream come true. This documentary retraces Baker's steps from man to God and back again, using

an incredible trove of photos and recordings (along with clips from *Annie Hall* and *Saturday Night Live* parodying Baker's popu-

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lar L.A. health-food restaurant, where the cult followers worked). Meanwhile, interviews with former Source members provide a surreal – and sometimes painfully wide-eyed – glimpse at that moment in history before irony killed the hippie.

– Nora Ankrum

Friday, March 16, 6:45pm, Alamo Lamar

## CHASING ICE

Festival Favorites

D: Jeff Orlowski

Global warming tends to be a downer, no matter the medium. But if there's any such thing as the "right" way to deliver the message about climate change – a transcendent way, even – this is it. "The story," as photographer James Balog puts it, is definitely "in the ice." Director Jeff Orlowski follows Balog and his small crew through the craggy, arctic treacheries of Alaska, Iceland, and Greenland as they risk their lives to record the drastically changing faces of the world's most stunning – but nonetheless receding – glaciers. It doesn't always go well. They install dozens of time-lapse cameras specially engineered to withstand the world's harshest weather conditions, but they break all the same. Balog's bum knee threatens to retire him from his own project. But nearly four years later – knee surgeries and camera re-engineering behind them – the results are heart-in-your-throat breathtaking. Trust us: You want to watch this film on the big screen.

– Nora Ankrum

Friday, March 16, 4pm, Vimeo

Chasing Ice



## SUNSET STRIP

24 Beats Per Second

D: Hans Fjellestad

Moog, Fjellestad's 2004 documentary about the creator behind the most recognized and influential electronic instrument in modern musical history, was a fine surprise. *Sunset Strip*, the director's exploration of what, exactly, makes the famed Los Angelean powder keg such a universal draw, is far less charged than its predecessor. Either you've been there (and you've experienced the palpable, histori-

CONTINUED ON P.52

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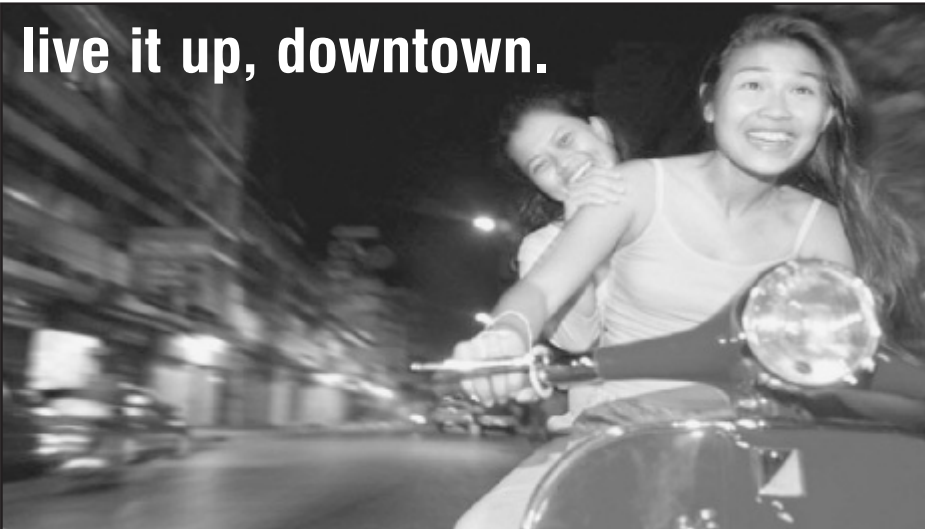
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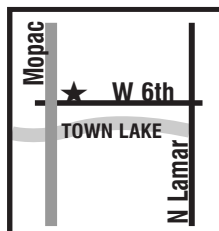
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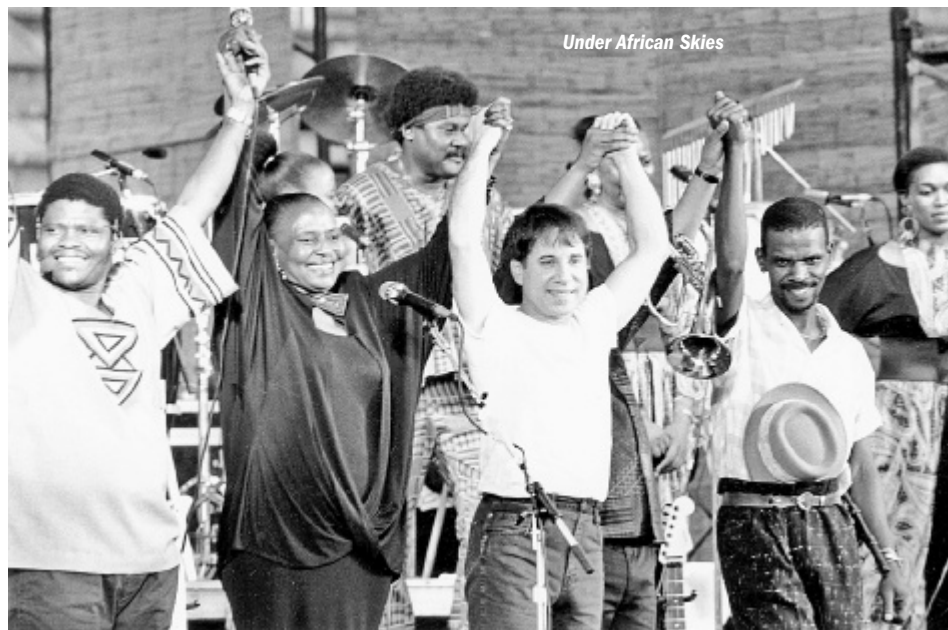


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cal vibe) or you haven't: trying to explain the allure of the Strip is like trying to explain the similar charisma of Johnny Depp, who appears on camera at the Chateau Marmont. The Strip and all it stands for were better served by George Hickenlooper's 2003 documentary on KROQ DJ Rodney Bingenheimer, *Mayor of the Sunset Strip*; the waifish Rodney turns up here in a few scenes, but he's got nothing to add to what's been covered before. Far more in tune with the soul of the place is louche reptile-cum-savant Kim Fowley, who at the age of 72 epitomizes everything wonderful and horrifying about the Runaways' landing strip. *Sunset Strip*, though, is nearly as pretty and vacant as the real thing.

— Marc Savlov

**Friday, March 16, 7pm, Paramount; Saturday, March 17, 4pm, Vimeo**

## UNDER AFRICAN SKIES

**24 Beats Per Second**

**D: Joe Berlinger**

Fresh off completing his 16-year *Paradise Lost* trilogy, documentarian Joe Berlinger

escapes with Paul Simon to South Africa, where the singer-songwriter celebrates the 25-year anniversary of his seminal album *Graceland* with a reunion concert and a reckoning. Using historical footage, present-day rehearsal scenes, and a long-simmering conversation between Simon and former Artists Against Apartheid founder Dali Tambo, Berlinger takes us back to the days when Simon's album was revered for its artistry even as its author was vilified for violating the UN's cultural boycott against South Africa. Simon comes off as a sort of musical savant, consumed both then and now with the process of artistic creation, yet oddly indifferent to the larger cultural concerns and political movements surrounding him. *Under African Skies* is both a joyous exploration of the creative act and an attempt at understanding the role of the artist in modern political life.

— Josh Rosenblatt

**Friday, March 16, 8pm, Alamo Ritz**



## FUNERAL KINGS

**Emerging Visions**

**D: Kevin McManus, Matthew McManus; with Alex Maizus, Dylan Hartigan, Jordan Puzzo**

It's not easy being 14, or at least not for Charlie (Maizus), who'll do seemingly anything to prove he's not "just a kid." At first, that just means stealing communion wine and devising elaborate ruses to snag porn from the local video store, pastimes afforded Charlie and his best friend, Andy (Hartigan) — both altar boys — whenever there's a funeral, which allows them to cut class. But as Charlie grows increasingly disgruntled, the boys' penchant for mischief approaches mayhem. *Funeral Kings* is the first feature for brothers Kevin and Matthew McManus, who said they wanted to explore "what it's like to be 14 ... to have a lot more bark than bite." They build a genuine tension between that bark and bite while drawing moments of real comedy from their young stars. It also doesn't hurt that their command of the script's "ripe language" (in the parlance of the McManus brothers' aunt, a nun) rivals *Glengarry Glen Ross*.

— Nora Ankrum

**Friday, March 16, 1:45pm, Alamo Ritz**

## DOCUMENTARY SHORTS 1

**Documentary Short Competition**

**D: Various**

Drawing a crowd of cold, wet fans on Saturday morning was a showcase that included Chioke Nassor's "Major/Minor: The TV on the Radio Tour Documentary," dedicated to bassist Gerard Smith, who died last April. Filmed in 2006, TVOTR members give a razor-sharp rundown of pet peeves: Internet album leaks, label pressure to cut song duration, and the inescapable "race question" from journalists. Austin filmmaker Ben Steinbauer's eponymous short "Brute Force" is about another musician beleaguered by the majors; Mr. Force never escaped the novelty-act ghetto after recording the F-bomb-laden single "King of Fuh" for Apple in 1967. Equally irreverent but more famous is the subject of "A Brief History of John Baldessari." Henry Joost and Ariel Schulman's film about the charismatic conceptual-art pioneer is zippy and unpretentious; narrator Tom Waits gives equal attention to Baldessari's major retrospective at the Met and Baldessari's wi-fi password. Other films in this smorgasbord of portraits pack an emotional punch: Caleb Slain's "It Ain't Over" is narrated by a man dying of — actually, living with — Lou Gehrig's

CONTINUED ON P.54

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# From the Eyes of the Abused

## 'Wolf'

Given the high-profile sexual abuse scandal that's stained the Catholic Church, it's no surprise that it's the subject of numerous narrative features and documentaries. These films approach the subject in some now-familiar ways. There are those that focus on the brutality of the abuse, sometimes veering toward the lurid. The ghost of shame and secrecy drives others. And still others offer a revenge fantasy, wherein the abused boys (or girls), grown into adults, confront their abusers to seek (or mete out) justice. Ya'Ke Smith's *Wolf* starts with a similar premise but differs from its predecessors in several significant ways.

First, it features the Stevenses, a working-class, African-American family. A non-denominational Pentecostal church is at the center of the family's spiritual life. Their home is not a show-place, but it's comfortable. Wife and mother Nona (Mikala Gibson) is finishing college while her husband, Jaymund (Shelton Jolivet), works as a truck driver. Their teenage son Carl (Jordan Cooper) is shy and sullen like many teenage boys his age, but when it comes time to attend church with his mother, he does so without complaint. Familiar and comforting routines shape their days. When Carl's secret of abuse is revealed, the Stevenses are understandably destabilized. But instead of revisiting the well-worn territory of similarly themed films, *Wolf* turns its attention to the conflicting emotions that come when a young person discovers sexual intimacy and desire at too young an age. Candid without being sensational, *Wolf* manages to strike harsh notes with astonishing grace.

"I had to show the worst of the worst, and unfortunately, sometimes the abused grows so accustomed to his or her abuse that they desire the affections of their abuser. That's real," Smith said in a telephone interview from his office at the University of Texas at Arlington.



Ya'Ke Smith



**WOLF**  
Emerging Visions  
Friday, March 16, 4:30pm,  
Stateside

Smith is a San Antonio native who began making films while he was a student at Sam Houston High. He received his MFA in film-

making at the University of Texas at Austin and is now an assistant professor of film in the Department of Art and Art History at UT-Arlington. He's written, directed, and produced five critically recognized shorts, earning a Director's Guild of America Student Film Award, a regional Student Academy Award, and an HBO Short Film Award. His shorts have screened at film festivals all over the world, including the prestigious Cannes Film Festival, where his multi-award-winning short "Katrina's Son" screened in 2011.

While Smith has approached difficult subject matter in prior films, *Wolf* is his first full-length feature. "I was struck by the subject," he said. "I've seen a lot of documentaries and narratives about sexual abuse, but not from this vantage point." Smith's research included visiting online chat rooms where

anonymous adult male survivors of sexual abuse shared their stories.

"A lot of people are suffering. Many of them said they'd not told anyone what had happened to them outside the chat room. Many blamed themselves for their abuse because they did get aroused, and [they] experienced a huge void when their abuser left them," Smith said. "There are a lot of things that could have been filmed for shock value, but I was focused on the emotional impact on the boy, the family, and the pastor."

While the anonymity of the chat rooms made for deeply frank and emotional testimonials, Smith was further moved when he began a funding campaign for *Wolf* on Indiegogo. "I started to have people contact me on Facebook and tell me their story, thankful that the film was being made, grateful to have their story told."

If *Wolf* can get the subject of child sexual abuse at the hands of clergy talked about more openly, Smith is all for it. What he's not out to do is make a film that condemns the church.

"I'm a church boy. I grew up in the church. This is not a film about how the church is bad. It's saying that as long as these things are covered up, no one is going to be healed." — Belinda Acosta

disease. And Wholphin co-founder Brent Hoff's "The Love Contest" seeks to fathom the romantic experience by scanning lovers' brain activity with an fMRI. — Leah Churner  
Friday, March 16, 11:15am, Alamo Lamar

## DOCUMENTARY SHORTS 2

### Documentary Short Competition

#### D: Various

This program is a remarkable study of human needs. Our need to anthropomorphize, for instance – in Seth Keal's "CatCam," which won the Jury Award for best documentary short, a German-American overcomes his fear of feline intimacy by outfitting his tabby with a video-recording collar, then studying the cat's filmographic output. Josh Gibson's "Kudzu Vine" reflects on the moral virtues of a fast-growing miracle plant some Georgia farmers speak to, and Matt Lenski's "Meaning of Robots" introduces us to model-builder Mike Sullivan, whose life ambition is to shoot a stop-motion porn epic about Catherine the Great starring mechanical robots. "They don't need to fuck, but they do it compulsively," he explains, blowing dust off the rusting automatons in his overflowing Manhattan studio. Likewise, creative catharsis can be found styling hair in a Scotland prison, as in Finlay Pretsell and Adrian McDowall's "Cutting Loose," or, in the case of Dustin Guy Defa's "Family Nightmare," dragging skeletons out of the closet. Defa distilled 40 hours of VHS home movies into 10 very disturbing minutes, then dubbed the voices of his relatives with his own slightly off lip-sync. Nervous titters from the audience cease when the end titles reveal how and when the subjects died. "Family Nightmare" is a surreal masterpiece. (For a Q&A with Dustin Guy Defa, see [austinchronicle.com/blogs/screens/](http://austinchronicle.com/blogs/screens/).)

— Leah Churner

Friday, March 16, 2pm, Alamo Lamar

## MODUS ANOMALI

### Midnighters

D: Joko Anwar; with Rio Dewanto, Hannah Al Rashid

There are many venomous scorpions in Indonesia's forests, and that's what *Modus Anomali* is: a black-hearted and blood-lusting thriller with a vicious sting in its twisted tail. That's a lesson John (Dewanto) learns

CONTINUED ON P.56



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5:15 The Trishas  
6:00 Javi Garcia & The Cold Cold Ground  
6:45 The Wheeler Brothers  
7:30 Dirty River Boys

#### FRIDAY MARCH 16TH

3:00 Scooter Brown Band  
3:45 Eric Hisaw  
4:30 Drew Landry  
5:15 Ted Russell Kamp  
6:45 HalleyAnna  
7:30 American Aquarium

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quickly when he wakes up, buried alive under a few inches of soil in the jungle. Fogged with amnesia, he must also find out who he is, where he is, and why a maniac with a machete and a crossbow is trying to kill him. In his first English-language feature, director Joko Anwar (*The Forbidden Door*) constructs a superior stalk-and-slash storyline as John flees for his life across a jungle he is sure he must know. Then Anwar mercilessly rips

through a third act switchback of neck-snapping speed and severity. It's a full-blown David Lynch narrative meltdown, but it's Dewanto's tormented performance that keeps the audience strapped in when the gears strip. Watch for that tail: it's a killer.

— Richard Whittaker

**Friday, March 16, 12mid, Alamo Lamar**

### CRAZY EYES

**Narrative Spotlight**

**D: Adam Sherman; with Lukas Haas, Madeline Zima, Jake Busey, Tania Raymonde, Regine Nehy**

One of the great challenges of the acting craft is to appear convincingly drunk. Too sloppy and it becomes parody. Too straight and the effect is lost. Haas and Zima, the two leads in director Sherman's third feature, have a difficult road ahead since they spend almost the entirety of *Crazy Eyes* plastered. Rich and aimless Zach (Haas) finds a new project in getting broken-down Rebecca (Zima) to have sex with him. Getting her in bed and sleeping with her (literally) is not a problem, but despite his zealous efforts, it's a no-go. She could be the key to his salvation, even if he isn't actively looking to be saved. At times, the film feels a bit too indie for its own good (unredeeming lead, meandering plot, woozy camera, lack of resolution, etc.), but all in all the ride is a teetering but good one. Strand Releasing plans to distribute the film in early summer.

— James Renovitch

**Friday, March 16, 11:15am, Alamo Ritz**



### SCARLET ROAD

**Documentary Spotlight**

**D: Catherine Scott**

She hovers over his belly, smiling, then gently, almost imperceptibly, strokes his skin with her silken curtain of hair. Her hand guides his up and onto her, affording him the same pleasure, the affirming grace of human touch. Sex worker Rachel Wotton, who specializes in clients with disabilities, is on the job in New

South Wales, where sex work was decriminalized, and this is her story. Director Catherine Scott lends a similarly deft and tender camera to the proceedings, not afraid to get in with close-ups, but perhaps not of what you think. While the film features two very intimate encounters, it never treads on the inappropriate or voyeuristic, instead capturing the subtle and everyday ("You can order in, like a pizza!") and emotionally nuanced ("I finally

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11PM: PHILIP GRIFFIN (AUSTIN, TX)

**FRIDAY, MARCH 16TH**  
2PM: INTERNATIONAL SONGWRITERS SHOWCASE (UNTIL 1AM)

**SATURDAY, MARCH 17TH**  
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2PM: BETH LEE (AUSTIN, TX)  
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feel like a real bloke again!") with heightened sensitivity, offering the subtextual food for thought that for some, the world's oldest profession might very well be less an occupation than an avocation. — Kate X Messer

Friday, March 16, 11am, Alamo Lamar

## LOST AND SOUND

24 Beats Per Second

D: Lindsey Dryden

Lindsey Dryden's documentary *Lost and Sound* looks briefly into the lives of three people — a dancer who's been deaf since birth, a young pianist who lost her hearing as a baby, and a middle-aged music critic who's gone totally deaf in one ear — as they struggle, each to a lesser or greater extent, to deeply interact with the music that's so important to them. There is much well-shot footage here of the subjects going about their days, of the methods and technologies leveraged toward achieving (or recapturing) the perception of sound. These personal threads of narrative, shot as naturally as home movies, are interwoven with graphically enhanced commentary from audiologists and academics — and with beautiful, polychrome clouds-in-water sequences that attempt to replicate, visually, the often fluid and billowing architecture of music. Director Dryden is hearing-impaired, note, but neither deaf nor blind to what it takes to construct a fascinating documentary film. — Wayne Alan Brenner

Friday, March 16, 7:30pm, SXSatellite:  
Alamo Slaughter



FRIDAY MARCH 16 • 10PM

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12 PM SUENALO  
1 PM BANG DATA  
2 PM RITMO MACHINE  
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3 PM

ZUZUKA PODEROSA



4 PM

LOS RAKAS

GREEN SIDE OF THE  
POND SHOWCASE  
7:30PM-12AM

7:30-8:15 PM French Wives  
(SCOTLAND)



8:30-9:00 PM

Tango in  
The Attic  
(SCOTLAND)

9:15-10:00 PM



Woodenbox (SCOTLAND)

10:15-11:00 PM Three Blind  
Wolves (SCOTLAND)

11:15-12:00 AM

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2 PM:

CHARLIE FAYE

3 PM:

FOLK FAMILY REVIVAL

4 PM:

CAROLYN WONDERLAND

7 PM:

TEXAS LADY BUGS

8 PM:

BRIAN MOLNAR

9 PM:

PAULA NELSON

10 PM:

SONS OF FATHERS

• SAT MARCH 17TH •

NOON:

MATT HARLAN

12:50PM:

JIMMY PIZZITOLA

1:45 PM:

SUGAR & THE HI-LOWS

3 PM:

CHIP TAYLOR

4 PM:

THE DERAILERS

8 PM:

LINCOLN DURHAM

9 PM:

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# SECOND HELPINGS FROM THE AUSTIN CHRONICLE RESTAURANT GUIDE

## Vegetarians Need Love, Too!

A few veggie/vegan picks from the *Chronicle* Restaurant Guide

**BEETS LIVING FOODS CAFE** Austin's premier raw food spot, Beets serves gluten-free all year long. **1611 W. Fifth.**

**BOULDIN CREEK COFFEEHOUSE** Pick up a book, play *Battleship*, and enjoy all your favorite coffee drinks along with some killer honey lemonade. It also has a great vegetarian menu. **1900 S. First.**

**CASA DE LUZ** Follow the walkway through herbs and flowers to the inviting, airy dining room for food that is organic, seasonal, vegan, and all-natural. **1701 Toomey.**

**JUICELAND** This friendly and popular juice bar near Barton Springs offers fresh juices, smoothies, froths, and nondairy ice cream. You'll feel better on the way out than you did going in. **1625 Barton Springs Rd.; 2307 Lake Austin Blvd.**

**DAILY JUICE CAFE** Looking for a healthy brunch? Everything on the menu here is composed of raw vegetable matter of one kind or another. The gluten-free baked goods are terrific. **4500 Duval St.**

**EL CHILE CAFE Y CANTINA** The bill of fare features some Tex-Mex dishes, several Interior specialties, and a number of good vegetarian options. **1809 Manor Rd.**

**GET SUM DIM SUM** Forget the weekend cart - this spot serves dim sum all day, every day. Order from the paper list at the counter and enjoy MSG-free favorites, as well as some surprises. **4400 N. Lamar #102.**

**KORIENTE RESTAURANT & TEA HOUSE** Here the emphasis is on fresh, healthy food with a minimum of sugar, salt, and fat. This MSG-free zone offers gluten-free items as well. The spicy chicken bulgogi is a favorite of Downtown bartenders. **621 E. Seventh.**

**LIVING FOODS BAR AT WHOLE FOODS MARKET** This überhealthy living-foods bar and deli case offers Austin's largest selection of raw entrées, juices, smoothies, desserts, and salads. **525 N. Lamar.**

**MAOZ VEGETARIAN** The new outlet in the Triangle of this international veggie chain features hot pita pockets stuffed with falafel balls and fresh veggies, plus salads. **4601 N. Lamar.**

**MOTHER'S CAFE & GARDEN** A welcoming vegetarian refuge since 1979, the meatless menu presents a mix of Southern and Tex-Mex options, including a selection of soups, salads, and heartier fare. **4215 Duval St.**

**MR. NATURAL** This juice bar, bakery, health food store, and vegetarian Mexican restaurant all in one is your one-stop shop for soybean ceviche, pineapple empanadas, and queen bee royal jelly. **1901 E. Cesar Chavez; 2414-A S. Lamar.**

**SWAD** The Thali Special is probably the best sampler for newbies, but you can't go wrong with the different dosas it offers. Show up hungry. **9515 N. Lamar.**

**THREADGILL'S** Before it was considered New Age to order a vegetable plate, folks were getting their fill at Threadgill's. Plates of three and five vegetables are as popular as the chicken-fried steak. The menu particularly distinguishes its vegetarian and nondairy selections. It's no wonder Threadgill's frequently wins Best Veggies in the *Chronicle* Restaurant Poll. **6416 N. Lamar; 301 W. Riverside.**

**THRICE** offers a nice selection of omelets, salads, and sandwiches, baking all breads in-house and using local ingredients. Look for plenty of gluten-free and vegan options, as well as a great wine list. **909 W. Mary.**

**VEGGIE HEAVEN** The menu is laden with Asian dishes and also offers meat- and dairy-free pastas, sandwiches, and desserts. **1914-A Guadalupe.**

JOHN ANDERSON



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# CALENDAR LISTINGS

## THEATRE

**THE SCHOOLING OF BENTO BONCHEV** Breaking String Theater presents the American premiere of Maksym Kurochkin's 2010 hit play as part of its New Russian Drama Festival, directed by Graham Schmidt. See website for details. *Through March 31. Thu.-Sun., 8pm. The Off Center, 2211-A Hidalgo, 476-7833. \$15-25. [www.breakingstring.com](http://www.breakingstring.com).*

## CLASSICAL MUSIC

**LAST CHAMBER SOLOISTS' CONCERT** This is the final concert of the Chamber Soloists of Austin after 25 years of performances in Austin. *Fri., March 16, 8pm. First Presbyterian Church, 8001 Mesa, 380-0065. Free. [www.chambersoloists.com](http://www.chambersoloists.com).*

## COMEDY

**BENGT WASHBURN** A good Mormon boy gone bad? Or just another intellectual smartass with a searing sense of humor? And can you ever have too many of those, anyway? All these questions answered when the man from Utah takes the stage with a swift sword of comedy. Dan French opens. *Fri.-Sat., March 16-17, 8 & 10:30pm. Cap City Comedy Club, 8120 Research #100, 467-2333. \$9-19. [www.getbengt.com](http://www.getbengt.com).*

## VISUAL ARTS

**DOMY BOOKS: THE ART OF WAYNE WHITE** The man who most famously – besides his many other tropes and triumphs – joined typography with paintings found at thrift stores to brilliant effect is celebrated with an exhibition, "Beauty is Embarrassing." We should paint this word in warped wood-grained letters of three dimensions: Recommended. *Through April 19. 913 E. Cesar Chavez, 476-3669. [www.domystore.com](http://www.domystore.com)*

**GALLERY SHOAL CREEK: MILT KOBAYASHI** New figurative paintings by the popular New York artist who

blends both Eastern and Western aesthetic forms. *Through March 31. 2905 San Gabriel, 454-6671. [www.galleryshoalcreek.com](http://www.galleryshoalcreek.com).*

**GRAYDUCK GALLERY: ABSURDITIES CREPT IN** Jennifer Davis, Mark Nelson, and Terrence Payne smartly exploit patterns, candy colors, and imagery in this show of odd tales waiting to be told. *Through April 1. 608-C W. Monroe, 826-5334. [www.grayduckgallery.com](http://www.grayduckgallery.com).*

**HEATHER TOLLESON: SPIRAL PLEXUS** Two thousand acrylic wind spinners, hooks, and swivels on a steel armature create a tapestry of color and movement that sparkles with the wind, reflecting sunlight off the polychrome array. Tolleson's bright cynosure – 12 feet tall and 9 feet wide – presented by Art On The Way, improves the air right outside GSD&M. *Through June 9. 828 W. Sixth. [www.artontheway.com](http://www.artontheway.com).*

**SOUTH AUSTIN POPULAR CULTURE CENTER: LUCKY 13** This collection of work from 1973-2012, curated by Emma Little, features paintings, drawings, etchings, gig posters, and collages by musicians who are also artists: Grego Anderson, Bill & Ruth Carter, Joe Ely, Butch Hancock, Cleve Hattersley, Lissa Hattersley, Elizabeth Lee, Billy Perkins, Howard Rains, Jesse Sublett, Charlie Terrell, and Blackie White. *Through April 14. 1516-B S. Lamar, 440-8318. [www.samopc.org](http://www.samopc.org).*

**THOMAS BENTON HOLLYMAN: CHROMES** Here are Kodachrome photographs that the late Hollyman shot from the 1940s through the 1950s while working on assignment for *Holiday* magazine. Featuring candid shots of many celebrities of the day: Jack Benny, Rita Moreno, Josephine Baker, Prince Vitaliano Borromeo, and others. *Through April 14. 1202-A W. Sixth, 825-6866. [www.bhollymangallery.com](http://www.bhollymangallery.com).*

**WALLY WORKMAN GALLERY: JENNIFER BALKAN** Balkan's new show "Peep Holes" brings private relationships into public view, exploring the social circles of local lives, amplifying the beauty of her figurative work with patterns of circles literally among the people so sublimely rendered in oil and pencil. Recommended. *Through March 31. 1202 W. Sixth, 472-7428. [www.wallyworkmangallery.com](http://www.wallyworkmangallery.com).*



From the Jennifer Balkan exhibition at Wally Workman Gallery.

## COMMUNITY

**RODEO AUSTIN** Not even South by Southwest can completely overshadow the other big party in town. As if the cattle-roping and bull-riding weren't enough, there will also be livestock contests, a barbecue cook-off, a carnival, and enough kid-friendly events to keep the ADD at bay. Oh yeah, artists such as Bret Michaels, Josh Turner, Demi Lovato, Glen Campbell, and many more will take the main stage. Go online for a complete list of events or to buy tickets and just follow the big, gleaming belt buckles. *March 9-24. Travis County Expo Center, 7311 Decker, 854-4900. Fairgrounds admission: \$7 (\$4, children); carnival: \$32 (includes fairground admission); rodeo and concert: \$37-175 (includes fairground admission). [www.rodeoaustin.com](http://www.rodeoaustin.com).*

**DOWNTOWN GHOST TOURS** offer nooks-and-crannies walking tours that spotlight the dead to bring Austin's history and geography to life. *Fri.-Sat., 8pm. 853-9826. [www.austinghosttours.com](http://www.austinghosttours.com).*

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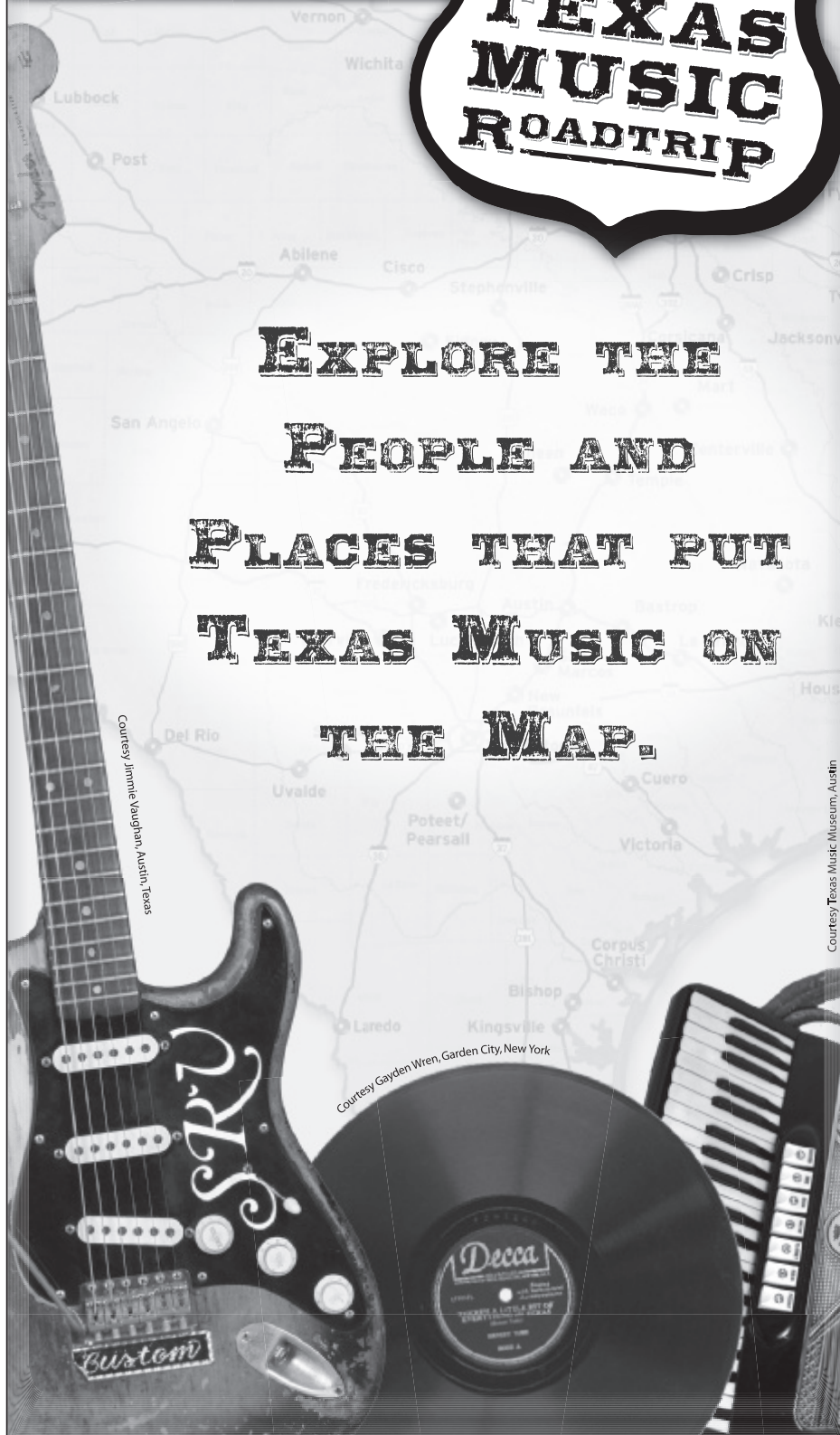


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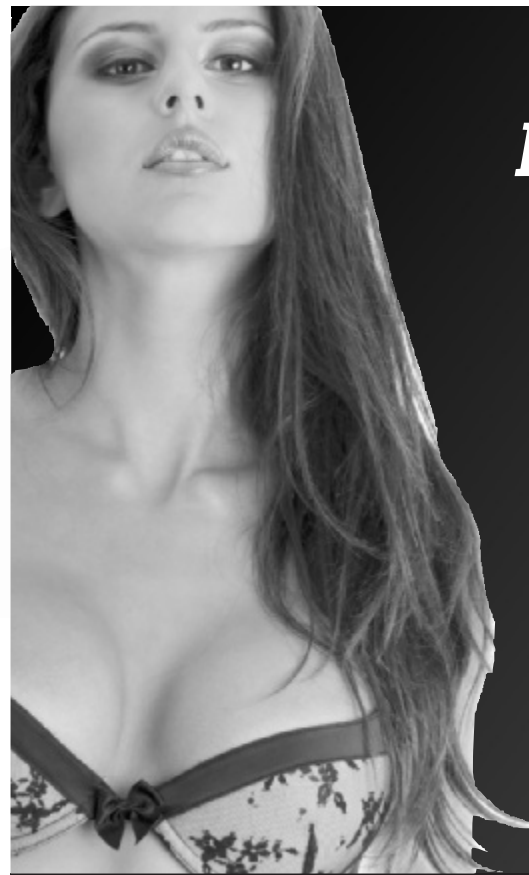
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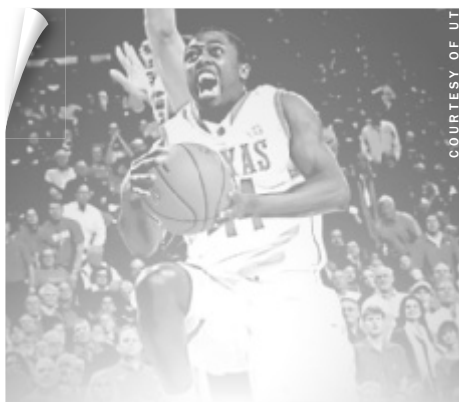
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