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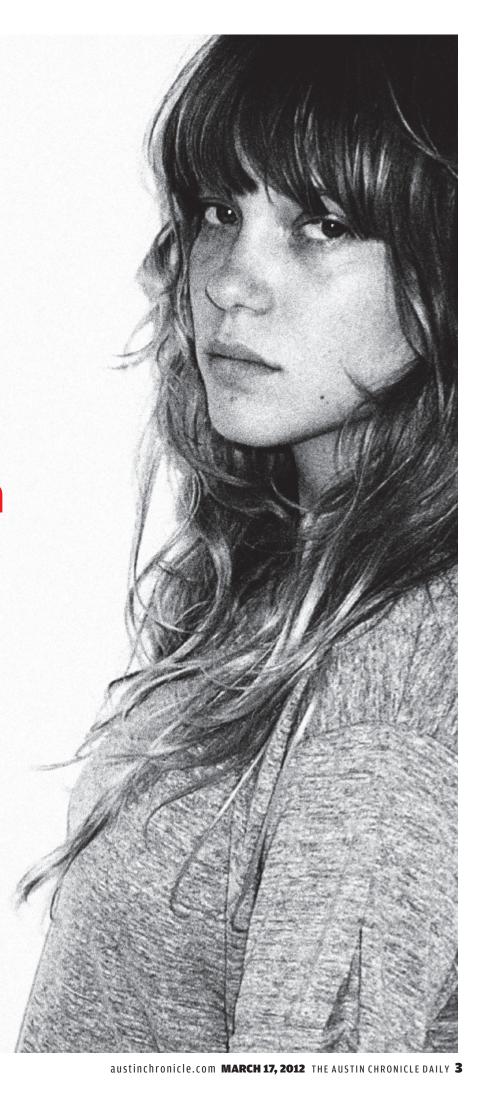
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The Austin Chronicle (ISSN: 1074-0740) is published by The Austin Chronicle Corporation weekly 52 times per year at 4000 N. I-35, Austin, TX 78751. ©2010 Austin Chronicle Corp. All rights reserved.

Subscriptions: One Year: \$60 2nd class. Half-year: \$35 2nd class. Periodicals Postage Paid at Austin, TX. POSTMASTER: Send address changes to The Austin Chronicle, PO Box 49066, Austin, TX 78765.

Unsolicited submissions (including but not limited to articles, artwork, photographs, and résumés) are not returned



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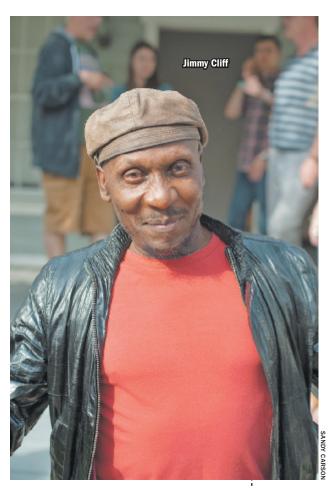
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SHARP DRESSED MAN

Billy Gibbons enjoys the finer things in life. The **ZZ Top** guitarist already has his own teguila brand. Now he has a barbecue sauce, BFG, and a luxury pocketknife, El Señor - all Texas barroom essentials. (Could an airport restaurant be far off?) Both products premiered at a private event at Lamberts on Friday that featured two sets by Mike Flanigin's Hammond B-3 Trio with Jimmie Vaughan, which layed down exquisite instrumental jazz-blues with effortless grace. Gibbons joined in briefly for the second set, taking lead vocals for the thunderbird rockabilly of "Wine Wine Wine" by Dallas' the Nightcaps. On a related note, the Bob **Bullock Texas State History** Museum opens a special exhibit on Saturday, Texas Music Roadtrip, featuring the baby grand piano from the Armadillo World Headquarters and other artifacts from across the state, most notably guitars used by the Vaughan brothers. "Mine is the white



one that I used on all the Fabulous Thunderbirds records, and I also made Strange Pleasure with it," Vaughan said in the announcement.

"Stevie's guitar is the one they call Number One. That's the guitar he played on Texas Flood and all that stuff. He played that one forever."

RANDOM PLAY

Black Star was a one-off collaboration between Talib Kweli and Mos Def that produced one underground classic in 1998. The problem is that only half the pair showed for the duo's highly anticipated reunion show for Google on Friday. Instead, Kweli brought out a handful of all-star friends to liven up the YouTube simulcast, including Bun B ("Strangers Paranoid"), Jean Grae ("You & Me & Everyone We Know"), and Pharoahe Monch ("Still Standing").

> Late Thursday night, Lil Wayne played the role of court jester for his Young Money showcase, leading and introducing his roster - Birdman, Bow

Wow, and Busta Rhymes – with chronic charisma. By contrast, Eminem, a surprise headliner the following night, didn't fully take the spotlight until well after 50 Cent finished rolling out his club classic Get Rich or Die Tryin'. The two superstars shared the stage for a trifecta of tracks that included "Crack a Bottle," trading verses to a backing track and with a sevenpiece band. But the evening came to an abrupt and frustrating end at 12:09am, before Slim Shady even really touched his personal catalog. If, as he rapped in 8 Mile, you only get one shot, Eminem missed his chance to blow.

- > Austin City Limits has opened up its vaults with a new iPad app, offering 40 episodes from the likes of Willie Nelson and Pearl Jam. You can watch three episodes for free, but a subscription will run \$2.99 per month. ACL tapes a new installment on Sunday, with a return visit from the Shins. For ticket info, scope www.acltv.com.
- Surprise find of the day: **Spoek Mathambo** might be the most promising global hip-hop artist to emerge since K'Naan. The South African rapper fused elements of trip-hop, grime, and post-punk into a compelling vision of post-Afrobeat at the Spin party Friday at Stubb's, which peaked with his complete revision of Joy Division's "She's Lost Control."
- > A staple of the **Red River** scene that's upgraded to Riverside Drive, the original Beauty Bar hosts its final show on Sunday with a two-stage blowout that includes Eagle Claw, Doom Tree, Junius, and Bad Rabbits. RSVP: goodbyesouthby.eventbrite.com.

SULLIVAN STREET

In what was essentially a living room concert, OTR had the distinct pleasure of being a fly on the wall for **Jimmy Cliff**'s **Daytrotter** taping Thursday afternoon. Backed by only a drummer and second guitarist, the reggae icon delivered a startling acoustic set of transcendent grace and pin-drop intimacy that included the coupling of "I Can See Clearly Now" and "The Harder They Come." Nudged for a fourth song, Cliff responded with an a capella track and the refrain of "Baby Don't Cry" sounded alternately like a hymnal and lullaby. The Rock Island, III.-based website, which records and releases exclusive sessions for \$2 a month, has been recording locally out of the home studio of in-demand producer Danny Reisch (the Bright Light Social Hour) since Monday with more than 30 bands on the docket. Unlike previous years, most of sessions are streaming live, allowing those at home to get the same instudio experience OTR had for Counting Crows, who dug up August and Everything After cornerstone "Sullivan Street" and closed with a stellar cover of Gram Parsons' "Return of the Grievous Angel." And Daytrotter isn't alone rolling tape at Good Danny's. Following filming at both the Austin City Limits Music Festival and Fun Fun Fun Fest last year, director Terrence Malick is supposed to be stopping by some time with Christian Bale and Natalie Portman for the upcoming film Knight of Cups and Lawless.

LIQUID SWORDS

Talib Kweli

Adrian Quesada might be the only known link between Daniel Johnston and GZA at South by Southwest. The local guitarist produced the soundtrack to Johnston's first graphic novel, Space Ducks: An Infinite Comic Book of Musical Greatness, celebrated at the Belmont on Tuesday, and he's backing Wu-Tang Clan's cerebral MC with his instrumental funk outfit, Brownout, on Saturday at Haven, 1:10am. "He's doing mostly stuff off of Liquid Swords and a few Wu-Tang classics," relayed Quesada after his second rehearsal with GZA this week. "Honestly, dissecting the record as a band was really interesting. That stuff was done with no regard to someone playing it, so it's definitely a challenge." Both Brownout and the guitarist's Grammy-winning, local Latin powerhouse, Grupo Fantasma, showcase for Nat Geo on Saturday, 8:30 and 10pm, respectively. The former has a new album, Oozy, due April 24. "It's a little bit heavier and more in the realm of funk and psychedelia."





BALLROOM DANCING

PENNIES FROM THE CELESTIAL JUKEBOX

Austin Convention Center, Friday, March 16

As the first royalty checks rolled in from the launch of Spotify and other music streaming services, many artists were left wondering what happened to the promise of the cloud. The answer, not surprisingly, is complicated, as evidenced by the volume of South by Southwest panels this year trying to decipher digital streaming rights, royalties, and repercus-



sions. Digging into the data from invoices of the artists they represent, the Pennies panel still waxed optimistic for the potential payoff as these nascent services scale with more subscribers and plays. "It's a different game now, a different world, and a different math," stressed R.E.M. manager Bertis Downs, noting that the streaming market is one of accumulated fractions over time. While all saw potential in the long run for streams to generate revenue comparable to paid downloads, major labels were still the scapegoats among the panelists for the tightly sealed deals cut with the streaming companies. The pervasive theme of all the discussions this week has been preventing artists getting lost in that digital black box, emphasizing the need for better rights registries to facilitate payment. The next decade will be a battle to determine whether the new boss is the same as the old boss. - Doug Freeman

!

BANKING BEATS: AFRICA'S MUSIC ECONOMY

Austin Convention Center, Friday, March 16

Despite tech-related delays and an audience of less than 20, this panel covered a wide swath of topics relating to the potential of Africa's rich musical landscape to serve as an economic driver. United Nations Development Program consultant Elizabeth Smith noted that exports of African music more than doubled between 2005 and 2008. More importantly, the explosion of mobile phones across Africa now provides a portable distribution platform. "In the mobile industry, everything is so fast-paced," said Matthew Dawes from UK/Africa mobile company All Amber. "The public policy and regulators don't stand a chance." Nigeria-based Ngozi Odita emphasized the long economic tail of live performances in her country. "When an artist has a concert, it's not abnormal to have 5,000 or 10,000 people outside," she said. "It's not only the artist and promoter making money. It's everyone who sets up to sell to concertgoers." Piracy, pay-to-play radio, limited recording facilities, and power grid uncertain-

ties all pose challenges, but ground-level innovation and informal business collaborations are overcoming barriers to entry. In contrast to traditional models of development, all three panelists emphasized the primacy of private sector capital to promote economic growth. With one billion potential listeners, Africa could ultimately play a key role in reviving the beleaguered music industry. - Greg Beets



THEY USED TO CALL IT CLASSICAL

Austin Convention Center, Friday, March 16

If you're worried about the future of music, get in line. "Classical music has been dying a long time," said author Alex Ross, a music critic for The New Yorker, at this panel. "I can point you to articles from the Sixties that said all these opera houses and symphony halls are going to expire." The problem back then? Kids all wanted to listen to the Beatles and Stones. The solution - now as then? Keep an open mind. "When you find these organizations dying, you most often find that they don't let anything new in," offered panel moderator and music historian Ed Ward, slipping the grasp of economic anxiety. Ross and Ward were joined on the dais by Big Apple club owner Justin Kantor, electronica pioneer and computer

composer Carl Stone, and Janet Cowperthwaite, the business and promotional manager of the San Francisco-based Kronos Quartet that's just released an album of Vladimir Martynov compositions. "Classical music, serious music, even pop music are all meaningless labels," said Stone, though no one offered an alternative. Kantor did nail a marketing tip all music fans could appreciate: "It's impossible to grow a new audience at a high ticket price." - Dan Oko



BLOOD MUSIC SEX MAGICK

Austin Convention Center, Friday. March 16

"Satan and rock & roll" doesn't quite have the same poetic ring to it as the well-worn triumvirate of "sex. drugs, and rock & roll," But when you consider that, according to contemporary Judeo-Christian mores, fornication and chemical engineering fall under the domain of the Dark Lord, then maybe the more parsimonious phrasing is just as apt.

If only the Blood Music Sex Magick panelists would have erred on the side of less as well specifically, less serious. Asking magician Josh Sharp to open with a monologue on Gauguin, Aleister Crowley, and other figures with dark histories was a serious fucking bummer. Nobody believes this shit. OK, Jimmy Page, Robert Johnson, blah blah. Sure, it scares parents and that sells albums, but treating this as more than a meta-joke perpetrated on those lacking a sense of humor only gives ammunition to those very people. Paraphrasing the creed of panelist Andrew Wilkes-Krier, aka Andrew W.K., "party, party, party, party, party, etc." is really the ends we're after. Pretending to suck up to Satan is just a carnival ride side trip of the

- Michael Bertin

means there.

SXSW INTERVIEW: NAS & STEVE STOUTE

Austin Convention Center, Friday, March 16

"We brought wine to help with the candor," said Nas' former manager Steve Stoute pouring two glasses as the two sat down to discuss the Queensbridge, New York, rapper's nearly-20-year career. When asked about his controversial 2006 disc Hip-Hop Is Dead, Nas insisted most missed the point. "It was all about trying to re-energize everything. No matter how much money was being made in hip-hop or how many records were being sold, I knew that statement would get everyone to think about hip-hop again. Does everyone know who the Fat Boys are and if not, why not?" Legendary producers Pete Rock and DJ Premier were in attendance as Nas reminisced about collaborating on Illmatic, the classic debut Nas will perform in its entirety tonight. "The room where I recorded my first album was just nasty, in a good way though," he said of Premier's D&D Studios. "This is the place where Biggie wrote 'Unbelievable' and Premier did 'Ten Crack Commandments.' This is where Gang Starr records were made. I remember Primo coming to the projects to pick me up, and I would be making sales out the window." "Thank God for the statute of limitations," Stoute interjected. "God Bless America," Nas agreed, raising his glass of wine. - Thomas Fawcett



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TEXAS HIP-HOP PARTY

Beauty Ballroom, Friday, March 16

For all its newfound hipness, East Riverside Drive is still pretty far from the middle of everything. Bouncing over to the Beauty Ballroom from Friday's more centralized day parties proved a hassle people weren't willing to entertain. With attendance for Life or Death PR's extravaganza sparse for a solid portion of the afternoon, not even a touted special appearance by GZA could fill the place. It's a shame, too, because the lineup was respectable. Sure, abstract-rap disciples Cities Aviv and Main Attrakionz got stuck with reductive 20-minute slots, but San Francisco hardhead DaVinci rocked a rough-and-tumble show to about 15 people. Seattle genre-bending weirdos (and Shabazz Palaces collaborators) TheeSatisfaction dabbled in alien R&B and weeded loungerap. Who says lesbian gender politics can't work in the rap industry? California's fight-rap merchant/amateur fashion mogul Young L stole the show with some of the best immediate energy you'll ever see at a South by Southwest showcase. As his microphone gradually ran out of batteries, he responded by evocatively dancing through the rest of the set. That's how you handle sound issues. Mr. Muthafuckin' eXquire responded by joining the crowd for a four-song assault. If only there were more witnesses. - Luke Winkie

SOUTHBYSUDS

Whip In, Friday, March 16

Where do uncelebrated local bands play in the melee of South by Southwest? Anywhere with half an audience: parking lots, garages, and in this case, a convenience store. Whip In, located on a highway access road in South Austin, is a place where people can cruise by and grab specialty beers and dank Indian food. Perfectly accenting the store's eclectic vibe was Boessi Kreh. Its take on blues sounded like it came from Mars more than Mississippi. Pulling double duty was local harmonica iconoclast Walter Daniels, who sat in with Boessi Kreh and freaky Spanish bluesmen Guadalupe Plata, whose guitarist filled the room with dense echoes and outlaw swagger. The worst fit for the venue was local junk rockers Cunto!. The gang's knock-it-over-and-jump-into-the-crowd approach is better suited for a 7-Eleven than a market of Whip In's caliber. That was evident when one member kicked a plate of chana masala off the stage. Like going 90 mph in a Ford Festiva, the Austin quartet's set was dangerous, stupid, and painfully overexerted. Perhaps its saving grace were memorable songs such as "I Wanna Break the Law," during which the band encouraged listeners to park more than 10 inches from the curb and deface dollar bills, and the self-affirming "Baby, I'm a Garbage Man." The spitting, the snack breaks, the skillet drumming, the nasty lyrics about fucking polar bears - it all added to up to something that's just plain retarded. As the mandolin player in Cunto!, I should know. - Kevin Curtin





BROOKLYN VEGAN/ POWER OF THE RIFF DAY PARTY

Scoot Inn, Friday, March 16

Brooklyn Vegan and other sponsors threw a metal and hardcore party at the Scoot Inn. a gathering for those not afraid of having their beers spilled. Starting inside were Dead in the Dirt, an Atlanta band who knew exactly two speeds (slow and fast) but had only mastered one dark mood, while the following act, Balaclava from Richmond, Va., played thrash with intermittent flurries of stop-go, progressive heaviness, and even flirted with doom. Ceremony is a young band who played outside to an outpouring of shredded throats and stage-diving and by visual aesthetic alone paid tribute to all the stages of punk: glam, shortcropped hardcore, and Nineties crust. The pitch was raised inside with Full of Hell, who played to a smaller but even more fever-pitched crowd. Vocalist Dylan Walker barely stepped onstage, spending most of his time being swallowed up and nearly carried by a small band of raucous true believers. Outside again Trash Talk whipped up an impressive if familiar din of noisy fuel for the mosh pit, but it was **Deafheaven** and lead singer George Clarke's grasp of the potential of a wantonly sexual build and release of the black metal formula that remains most memorable. - Adam Schragin

UNDER THE RADAR

Flamingo Cantina, Friday, March 16

Although those in the long and constant line outside the Flamingo Cantina all day couldn't testify to this, it's a pleasure watching **Deerhoof** go to work. Shooting off with a spastic rumble that simultaneously counters

and compliments singer Satomi Matsuzaki's delicate coos, the San Francisco quartet's irregular melodies and start-and-stop psychedelic soul brought fire to an otherwise middling day party, one that didn't catch any breaks when Boise, Idaho, Prince reincarnate Youth Lagoon had to cancel on account of a reported

computer malfunction. The downer of the set was Brooklyn's **La Sera**, the four-person side project of Vivian Girls bassist Katy Goodman, who rolled out alternative pop somewhere in between the Mynabirds and Heartless Bastards but didn't do much to own the material – or even look like they enjoyed it. Far more

willing to rattle the walls, Staten Island, N.Y., foursome **Cymbals Eat Guitars** laced the triumphant hooks on last April's *Lenses Alien* with grandiose, hyperdistorted song intros. Singer Joseph D'Agostino has the songs to stick around, but his shrill cry can be piercing to the point of distraction. — *Chase Hoffberger*





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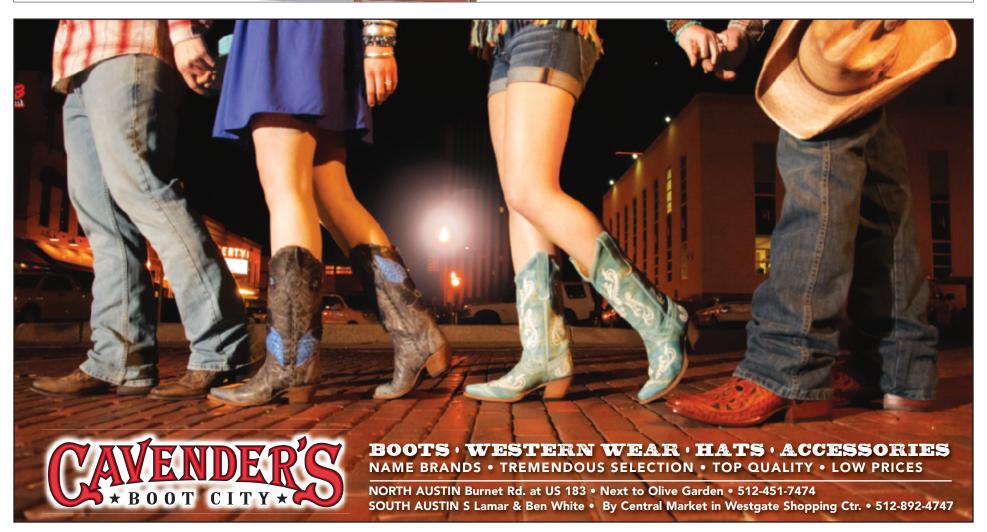
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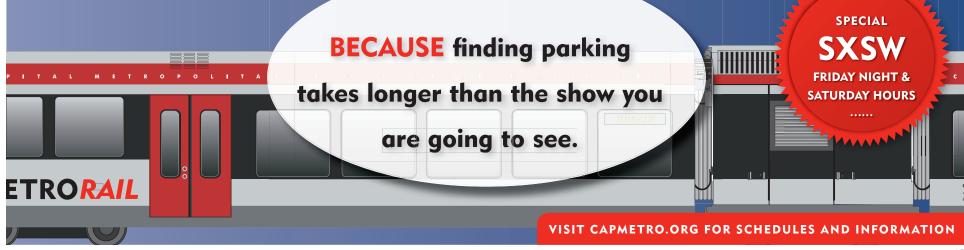




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THE MAGNETIC FIELDS

ACL Live at the Moody Theater, Friday, March 16

The Moody Theater may never be so quiet again. When the Magnetic Fields took the stage and began its intricate indie pop, the audience sank into a respectful hush. The crowd stayed reverent during the entire 75-minute set as the veteran Bostonians played a mix of older crowd favorites and tight, new tunes from their latest album, Love at the Bottom of the Sea. Known for its gorgeously orchestrated and grand artistic pop songs, the quintet delivered just that, using everything from pianos and cellos to kazoos and ukulele. All eyes were on the stage, of course, but the show's production was minimalist, just the band playing and smiling. Singer/pianist Claudia Gonson hid behind her piano most of the night, coming into view only to use her sharp, clear voice to sing "Reno, Dakota." Ringleader Stephin Merritt isn't exactly the most expressive performer, but somehow this seriousness made his booming, droll voice all the more powerful. His stage banter was filled with deadpan quips: "This song is called 'Come Back From San Francisco.' It's about someone who left for San Francisco." There often seemed to be tension between Merritt and Gonson, including a short onstage argument about a song meaning, but the string players kept smiling and the acoustics were impeccable. - Zoe Cordes Selbin

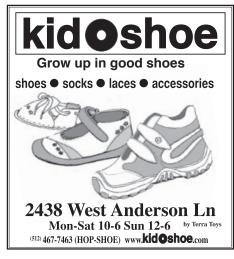


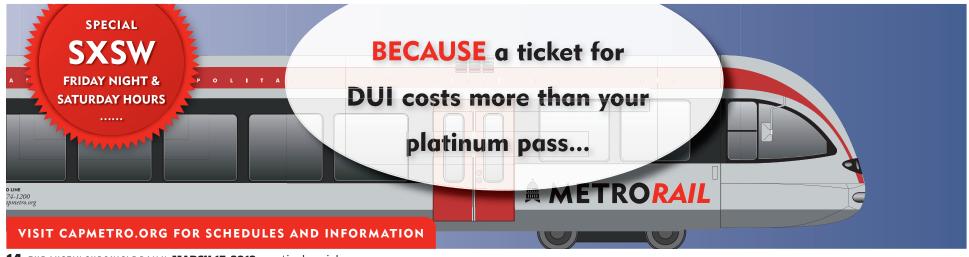




















THE DB'S B.D. Riley's, Friday, March 16

Someone at South by Southwest has a cruel sense of humor. B.D. Riley's, regularly an Irish pub and sports bar on Sixth Street, paid little respect to the dB's or the fact that the original foursome is having a go of it after 30 years. For



its part, the band didn't seem to mind, barreling through a set of mostly new songs from Falling Off the Sky, officially due out in June. It wasn't exactly the original foursome either, with old friend from North Carolina and former Let's Active leader Mitch Easter sitting in on bass and Fred Harris on keyboards. Most of the new material recalled the band's earlier days; "Before You Were Born" was like the Beatles circa Rubber Soul. Some of the music's nuances were lost to the bar's walls, especially on psychedelic "The Adventures of Albatross and Doggerel." Speaking of the Fab Four, a re-creation of the hypnotic "Tomorrow Never Knows" was spot-on. The hardcore assembled thrilled to Peter Holsapple hitting the high notes on "Love Is for Lovers," and Chris Stamey's set closing "Neverland" was spine-tingling and earned a rare SXSW encore, the spunky and obscure "If and When," a song off the dB's debut single from 1978.

THOMAS DOLBY

Cedar Street Courtyard, Friday, March 16

Sporting a casual yet dignified brown hat for the occasion, Thomas Dolby started Friday night's set beset with technical problems. Much of opener "Commercial Breakup" was spent ironing out kinks in the mix, a rich irony for an Eighties pop icon turned music technology impresario. All was solid by the time Dolby and his backing guitarist and drummer rolled into "Spice Train" from 2011's *A Map of the Floating City*. This pulsing squiggle of a groove came festooned with synthesized approximations of trumpets and Bollywood strings that placed the song in a time all its own. "Evil Twin Brother" came girded by a smoky funk undertone that set the scene for Dolby's noirish lyric about doing unspecified bad things after wandering jet-lagged into a New York City diner at 3am. "The Toad Lickers" combined country



and techno to humorous effect, particularly when he indulged his inner adolescent by rhyming "species" and "feces." Memorable minor hits like 1989's wit-laden "Airhead" and 1984's mathematical funk nugget "Hyperactive" set the stage for "She Blinded Me With Science," which Dolby preceded by playing outtakes of Dr. Magnus Pyke shouting "Science!" - Greg Beets







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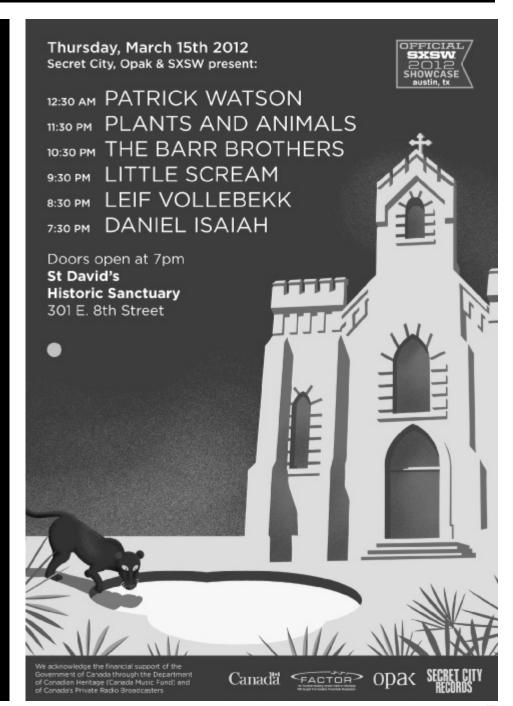
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FRANNY & 700EY 3:30P

BLIND PETS 4:30P

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SATURDAY SXSW SHOWCASE:

WOOD & WIRE 8P

RAMSAY MIDWOOD 9PM

JOHN EVANS 10PM

MRS. GLASS 11P

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MERGE RECORDS SHOWCASE

Frank, Friday, March 16

No one can say that Merge Records doesn't know how to throw a party. Frank was at capacity about 10 minutes after opening its doors at 7pm, crammed full of South by Southwesters eager to partake in a 100%-solid lineup of both iconic and upcoming bands. M. Ward, perhaps a bit diminished at the outset of his fifth set in three days, kick-started the festivities, his voice a bit blurred by the guitars. Fortunately, the wonky mix eventually sorted itself out so that folks could enjoy the chugging, sometimes countryfried set that included "Helicopter," "Cosmopolitan Pap," and "Whole Lotta Losing." Ward was succeeded by **Hospitality**, whose angular Brooklyn pop, including "Friends of Friends" and biting "Liberal Arts," was likely the smartest, most compelling set of the night. Eleanor Friedberg's solo girlwith-guitar act got sucked into the undertow of audience chatter despite her early appeal to "make the big deals as quietly as possible." Pity, her songs are miniature epics, both conversational and enigmatic, especially "I Was Wrong," a track not found on her solo debut, Last Summer. Crooked Fingers frontman Eric Bachmann mingled in the audience, while the Love Language prepared to assault our ears with Stuart McLamb's sunny, Apple-commercial-worthy scream-pop.

WHITE NINJA

Speakeasy Kabaret, Friday, March 16

Nothing about Mexico City's White Ninja speaks to the obvious. So it makes sense the band played in the red, dimmed recesses of a club that's one part dance hall and two parts eerie grotto. The sacrificial lambs at this showcase, the quartet played first and battled a fickle sound system and the early hour with an unspooling and happily bent set of under-the-floorboards funk and cyclic, almost hypnotic electronica. Primarily the project of Leo Marz, who played prerecorded loops and beats, the sound was anchored by three other musicians on bass, drums, keys, and echoey vocals, with the latter mostly lost somewhere in the high end of the sound spectrum. Despite the muddled mix, Ninja's back-end approach to dance wasn't lost on the small crowd: the angular hooks cut with a wash of repetitive synth - Franz Ferdinand collaborating with the Field maybe. White Ninja grooved without insulting the audience or losing them with self-indulgent knob-twittering. Some moments lock-stepped into a cumbia carnival ride, while other moments felt more disco Mexicano. A recording project with promise, its live incarnation benefits from the same eagerness to innovate. - Adam Schragin









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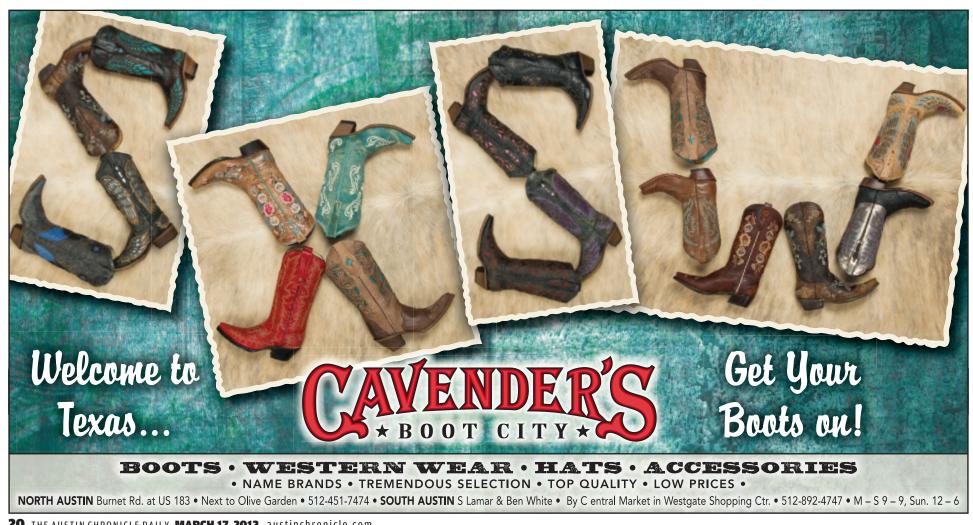
LIVE SHOTS

SKRILLEX

Mohawk, Friday, March 16

Dudes. Bros. Chaos. Skrillex. Neon. Tank tops. Drunk kids and out-of-place moms. Passed-out ravers and tatted-up punk kids with their hands in the air. Girls who probably left the house before their dads saw what they were wearing. Janky crew cuts and strobing light sticks. Fence-hoppers and 16-year-olds, mad 16-year-olds, too many 16-year-olds. Mohawk needed all the space it just built when Skrillex, the most unfathomably popular DJ in the world today, brought his dubstep legions out for an AM Only showcase that reached full capacity well before the diminutive DJ took to the stage. Holding court alongside his mentor, 12th Planet, Skrillex didn't DJ so much as press play and jump around. He actually spent more time raising toasts and hugging friends than he did twisting knobs, not that anyone cared or noticed. That mouth-open-eyes-to-the-sky exultation was about all you got from the hordes upon hordes of devotees, some of whom, like one father chaperoning his teenaged son ("I could have been in Cabo San Lucas"), arrived at 6pm to beat the lines. Was it worth it? Depends on which generation you fall into. Does anybody know the names to any of these songs? You'd be hard-pressed. - Chase Hoffberger





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3/28	RICKY NELSON	8/17	JOHN MAYALL
	REMEMBERED	8/24	OTTMAR LIEBERT
3/30	OLETA ADAMS	8/31	PAULA POUNDSTONE
4/5	JAKE SHIMABUKURO	9/7	MARCUS MILLER
4/13	ACOUSTIC ALCHEMY	9/9	RICKY SKAGGS
4/15 4/18	PURE PRAIRIE LEAGUE KARLA BONOFF	9/13	MARC ANTOINE & BRIAN SIMPSON
4/20	EARL KLUGH BAND	9/14	SHAWN COLVIN
4/22	DIANE SCHUUR	9/20	BÉLA FLECK &
4/27	DAVE KOZ	9/20	THE MARCUS ROBERTS TRIO
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-, -	& PALMER, KING CRIMSON, MUSIC, STORIES, Q&A	11/2	AVERAGE WHITE BAND
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5/10	JOHN WAITE	11/8	MARC COHN
5/16	THE PAUL THORN BAND	11/14	GLEN PHILLIPS & GRANT-LEE PHILLIPS
5/17	GRAHAM PARKER	11/15	EDGAR WINTER
5/18	RAMSEY LEWIS - SUN GODDESS REVISITED	11/16	RICH LITTLE
5/20	LARRY CARLTON	11/18	RAY PRICE
5/25	MADELEINE PEYROUX	11/23	A PETER WHITE CHRISTMAS FEATURING RICK BRAUN
5/26	STARSHIP FEATURING MICKEY THOMAS	11 /20	& MINDI ABAIR PATTY LARKIN &
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6/17	TUCK & PATTI	12/16	MICHAEL MARTIN MURPHEY
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7/17	HOT TUNA	3/1/13	THE LETTERMEN
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12PM - 6PM

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BORN 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

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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

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HOUSE; BLUES



QUANTIC & ALICE RUSSELL

Parish, Friday, March 16

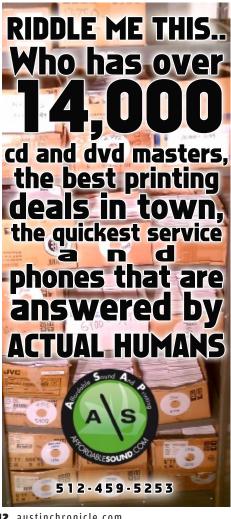
Taking their forthcoming collaborative album for a test drive, Quantic & Alice Russell got help from fivepiece San Francisco soul combo the Park sitting in for Combo Bárbaro and breathing life into the lush, soulful orchestra of Look Around the Corner. The title track is an incredibly warm and rich arrangement full of sweeping strings and gentle guitar riffs that recall the sunny tropical crossover hits of Sergio Mendes in the late Sixties, while "I'll Keep My Light in My Window" covers the Temptations tune. Quantic, née Will Holland, is a British producer, arranger, and multi-instrumentalist who has his hands in multiple projects ranging from hip-hop to cumbia to deep soul. Now based in Columbia, he nearly missed the gig after being stranded in the Caracas, Venezuela, airport, a fate blamed on United Airlines. Quantic, who played guitar during the set, has worked with British soul chanteuse Russell on various singles over the past decade, but this is their first collaborative full-length. Russell is a disarmingly funny frontwoman and gifted singer, her voice perfectly evoking the songs' ethereal wordplay without overpowering the arrangements. If this set is any indication, it would be wise to take a Look Around the Corner.

- Thomas Fawcett













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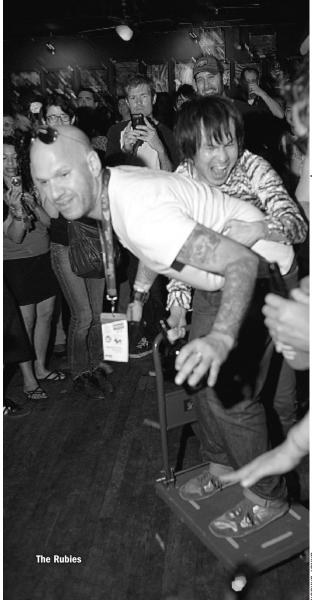
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JAPAN NITE

Elysium, Friday, March 16

Dear Japan, what happened to the weird? And we like weird, that was the deal: We invite you over and you show us something musical that no sane person would concoct. This year, not so much. The strangest thing about openers the Rubies (from the Emeralds) was that it looked like the band ripped off its wardrobe from the lost and found at the Regal Beagle. Save for some howling (yes, howling), its Ramonesmeets-The Partridge Family punkification of Sixties pop was totally accessible. Similarly, the mannish voice from the pixieish singer fronting the ballsy trio the Akabane Vulgars on

Strong Bypass isn't novel to anyone who's heard Screaming Females. By the time **Kao=S** brought its traditional Japanese folk to the Elysium stage, it was pretty clear the weird topped out with the names. Sure, the performances were excellent, particularly the openers giving up two hours worth of sweat in 40 minutes. And the Nokies! with its inverted speed-surf via Factory Manchester was also tasty, but Japan Nite usually means getting your mind blown. So please, when you come back next year, Japan, pack the freak show.

> - Michael Bertin

SEOULSONIC SHOWCASE

Soho Lounge, Friday, March 16

Now in its second year, the Seoulsonic project to bring South Korean rockers to a wider audience is hitting its stride. As a generation of Koreans has grown up on Western punk filtered through the K-Pop machine since the Nineties, these veterans play more than dance music. The yowling, driving of opener Yellow Monsters on its first U.S. tour recalled the great SST bands of the Eighties. Frontman and human spark plug Yong Won Lee launched opener "Destruction" by exhorting the crowd to jump, which is exactly what it did, and he mugged till the end. He and bassist Jin Young Han both played wireless instruments, which allowed them to dart in and out of the crowd on "Riot" and pop-metal closer "4/16." Third Line Butterfly followed. This quartet led by the yin-yang pair of Sang Ah Nahm and Kiwan Sung, sharing guitar and vocal duties, headed for darker territory. "Where Is Love?" was girl groups gone wild, while "Colony" was carried by martial beats and a hardcore delivery. The band capped its set with a cover of Can's Krautrock classic "Vitamin C." Seoul's answer to Gogol Bordello, Crying Nut (complete with accordion player) turned up in the No. 3 spot, fun meter cranked to 11. - Dan Oko













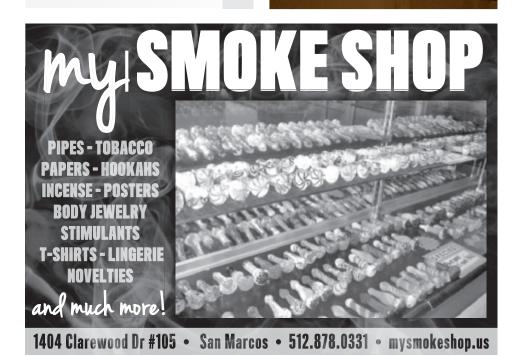
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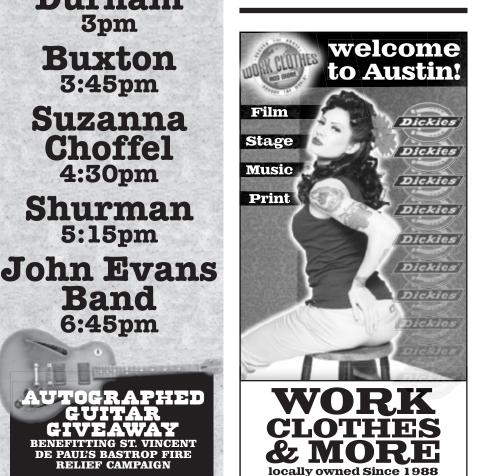


Billy Gibbon's arrives in style at Lamberts (I) and Kathy Valentine and Jimmie Vaughan, also at Lamberts (above).

vendors. Haute DJ accessories say, "We are directly inspired by and made for musicians, DJs, artists, festival goers, and music lovers everywhere." The behemoth American Apparel section is a labyrinth of clothes and activities offering some terrific deals. Joshua Bingaman, founder of Austin's own Helm handmade boots, offers gorgeous men's footwear that is exquisitely made by hand. Hex boasts a collection that showcases ever-modern iPod nano watchbands and a stylish array of bags and wallets fusing technology and fashion. One of my personal favorites is New York-based Lumete Eyewear, an independent brand of sunglasses for women (and me!) by women. A favorite of style icons such as Ms. Dita Von Teese, Lumete's innovative handmade sunglasses combine sculptural detail, symbolic ornamentation, and ultrafemininity. Museum of **Robots** creates retro-futuristic housewares and accessories to complement modern living. Phew! Again, if you haven't yet come out, do.

CAST OF CHARACTERS Seen and heard at South by Southwest: of course, Bruce Springsteen, Joe Ely, Robert Plant,

Leonardo DiCaprio, Tobey Maguire, Lukas Haas, Kevin Connolly, T.I., B.O.B., Matthew McConaughey playing bongos, Billy Corgan, Adrien Brody getting waxed, Jack Black (at the Hotel San José), Bradley Whitford (The West Wing), Jimmy Cliff, Brunson Green (producer of The Help)... Attended Dorito's Jacked with the premier scenester Jacob Stetson and saw Ghostland Observatory, Mystikal, Snoop Dogg (one report says that there was more weed being publically smoked than they'd ever seen), Andy Cohen, Lil Wayne, Kanye (we expect to see Nicki Minaj or Adele or Lady Gaga at Perez Hilton's party - remember when the big rumor was that the special guest would be Madonna?), Eric Burden, and Ann and Nancy Wilson. At the 21 Jump Street afterparty were Channing Tatum, Jonah Hill, and James Franco's little bro, Dave Franco. A plethora of boldfaced names, huh? And those are only the celebrities we recognize. The array of behind-the-scenes bigwigs, producers, directors, and PR people largely went unrecognized by those who are not insiders. Yeah. This is how Austin rolls.

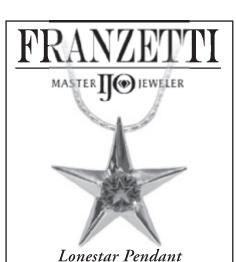


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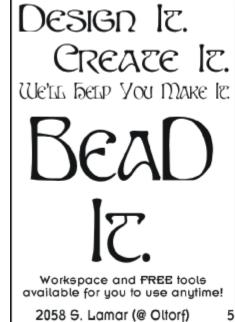
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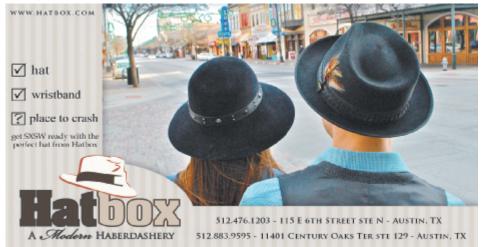
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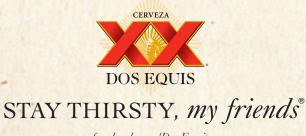




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* Badges & wristbands only

MOSE	7pm	8pm	9pm	10pm	11pm	12mid	1am
18TH FLOOR AT HILTON GARDEN INN 512	Mississippi Development Free Show! Maybe Mars (China)	Wooden Finger (Jackson MS) Deadly Cradle Death (Beijing CHINA) 1	Jimmy "Duck" Holmes (Bentonia MS) Nova Heart (Beijing CHINA)	Charlie Mars (Oxford MS) Rustic (Beijing CHINA)	Shannon McNally (Holly Springs MS) Duck Fight Goose (Shanghai CHINA)	Eden Brent (Greenville MS) Snapline (Beijing CHINA)	Johnny Rawls (Purvis MS) Carsick Cars (Beijing CHINA)
ACL LIVE AT THE MOODY THEATER ANTONE'S	Windows Phone presents "Big	TIBA S.25pm The Canvas Wait	Sleigh Bells (NYC) 9:30pm The Gracic	10:15pm Nas (NYC) us Few (Lancaster PA) 10:15pm Speci	11:30pm Penguin Prison (DJ Sc al Guests 11:30pm Candlebox (Sca	son (DJ Set) (NYC)	THE TROUBLES DEDOM (DECLOIL MIT)
AUSTIN MUSIC HALL Perez Hilton's One Night i	n Austin 7:15pm Cris Cab (Miami FL) 7:45p	8:15pm Kimbra (Hamilton NZ) n Rosi Golan (NYC)	9:15pm Ed Sheeran (Framlingham I	5pm Cher Lloyd (London) 10:30pm	11:05pm Kreayshawn (Oakland CA) m Dragonette (Toronto ON)	12:15 Timbaland (Miami FL)	12:55am The Ting Tings (Manchester UK-ENG)
BALKUUNI U DAL SIMUE AWSIII VUITELINIS SII BARBARELIA PATIO Texas Sii	Intolerancia Jordown Stickygreen Productions (Between)	Turbina (Mexico City) Sets) (Houston) 8:30pm Brain Gang Blue (1	Alonso Arreola (Mexico City) Dallas) 9:15pm G\$Baby (Austin)	Planes (Bogotá COL) Mookie Jones (Houston)	할드	Juan Cirerol (Mexicali MEX) 12:50an	Sonido SF (Xonacatlan MEX) M.U.G. (Houston) 1:30am Sim Thug (Houston)
BARCELONA Beale Street Tavern	Icee Hot vs. XLR8R Sala de Espera	8:50pm Above All (Aust Grown Folk (Montreal) 1 3 Dudes & a Mullet (Mexico City)	III) 9:40pm DeLo Iotal Freedom (LA CA) Sol Pereyra (Cordoba ARG)	rean (DeLo) (Houston) 10:30pm Blondes (Brooklyn) 10:40p Alex Anwandter (Santiago CH)	n Tum (Dallas) Shawn Reynaldo (SF CA) 11:20p Muchachito Bombo Infiem	Mars (San Antonio) 12.25am Snow the Product C) Ghosts on Tape (SFCA) 12.40am Jacques Gr Javiera Mena (Santiago CHI)	n Jose CA) 1:: ne (Montreal) Vetusta Morla
BEAUTY BAR BEAUTY BAR BACKYARD BESO CANTINA	SMOG Swishahouse	Craze (Miami FL)	9:15pm 16bit (London) y Dean (Orange County CA) 9:30pm Pav Lil Young (Houston)	10:30pm Fin (LA CA) 10:15pm DLX (Asheville 10:30pm Far	(OAN Sound (Bristol UK-ENG) NC) SPL (Portland) m 420 (Houston)	AL) 12:30am 12th Pla ouston)	et (LA CA) 1:15am Flinch (LA CA) BMC (Houston)
BUCA LOUNGE BUFFALO BILLIARDS CARVER MUSEUM BOYD VANCE THEATER Hip Hop H	Free Show!	Chris Stamey (Chapel Hill NC) Blackbird Artist Standells (LA CA) [1 ekend 12bmTre9 (Houston) 12:30pmToo	ts Agency Sugar & the Hi Lows (Nashville) Dexter Freebish (Austin) Phiv (Washington DC) 12:40pm Jerrell J	Bronze Radio Return (Hartford CT) NO (LA CA) Ohnson (Tampa FL) 1:05pm Enliterr	Tyrone Wells (LA CA) The Soldier Thread (Austin TX) rent (Atlanta GA) 1:40pm Gifted Da Flamethrowa	Nikka Costa (LA CA) JP (Porthcawl UK-WAL) (NO LA) 2pm J.Kwest (Chicago) 2:20pm K-I	Chamberlin (Burlington VT) Alpha Rev (Austin) Drama (Cincinnati OH)
Holy Ghost Party! 6pm Wesley Bray (Round Rock TX)	2:45pm theBREAX (San Diego CA) 3:15 The Carpenter Ants (Charleston WI)	m Viktory (Huntsville AL) 3:45pm Omega Sp New Generation (Houston)	arx (Charlotte NC) 4:15pm SaulPaul (Au River City Christianettes (San Antonio)	stin) 4:45pm Dj Promote (San Ange	IO TX) uate-m click+Whitmood Montree IM 11:45ppm	~ -	All - markin TAN
CEDAR STREET COURTYARD CENTRAL PRESBYTERIAN CHURCH CHEVROLET SOUND GARAGE CLIVE BAR	Цивет Family гісінь	Star & Micey (Memphis IN) Holcombe Waller (Portland) Secret Walls Final Battle with host Reeps One	Glossary (Murfreesboro IN) Andy McKee (Topeka KS) and Resident DJ (Detroit MI)	J Roddy Walston And The Business (Baltimore N Joshua James (American Fork UT) The Belle Brigade (LA CA)	William Eliott Whitmore (Montrose IA) 11:45pm	Chuck Ragan (Grasv Valley (A) 12:30am Lucero Train (SF CA) 45pm Guards (Brooklyn) 12: Lissy Trullie (NYC)	(Memphis TN) 45am GIVERS (Lafayette LA) Graffiti6 (London)
CONTINENTAL CLUB CONTINENTAL CLUB COLUB 406	Warp Records/Brainfe NXNE	Uncle Bad Touch (Montreal)	9:15pm Mwahaha (Emeryille CA The Evaporators (Vancouver) 9:5 Erin Ivey and The Finest Kind (Austin)	10:15pm The Curious Myst 50pm Parlovr (Montreal) Miles Zuniga (Austin)	tery (Seattle) 11:15pm My Best Flend (Brook) 10:40pm OFFI (LA CA) 11:30pm The Hobart Brothers & Lii' Sis (Austin)	olyn) 12:15am Kwes. (London) n Pennywise (Hermosa Beach CA) Chuck Prophet (SF CA)	(London) 1:15am MNDR (Brooklyn) Ch CA) The Black and White Years (Austin) The Iguanas (NO LA)
COPA CREEKSIDE AT HILTON GARDEN INN	Free Show! Innova	Roge (Rio De Janeiro BRA)	Maria Volonte (Buenos Aires ARG) Sxip Shirey (NYC)	Jarana Beat (Brooklyn) Golden Hornet Project (Austin)	Bambarabanda (Pasto COL) Todd Reynolds (Sunnyside NY)	Ancestros (Cali COL) Val-Inc (Brooklyn)	Canteca de Macao (Madrid) Chris Campbell (St Paul MN)
DESEO CENTRO LOUNGE DIRTY DOG BAR EASY TIGER PATIO FLEMANT DOG!	Get Hip	Foot Patrol (Austin) Regents (Washington DC) Final Regents (Dallas) Revebreakers (Dallas) 8:45pmTh	Diego's Umbrelia (SF CA) Forever The Sickest Kids (Dallas) Re Ripe (Austin) 9:30pm Pow Wows (foron	Lowrider (Clarence Gardens SA) Dan Andriano In The Emergency Room (St Augu to ON) 10:15pm The Higher State (Sandgate	Diplomats of Solid Sound (lowa City IA) stine RJ	The Life and Times (K Paul Collins Beat feat	Allen Stone (Chewelah WA) Braid (Chicago) Authorities (Vancouver)
ELEPHANT ROOM ELYSIUM Warp Records/ Brainfe EMPIRE AUTOMOTIVE Warp Records/ Brainfe	Free Show! Sider !!! Dis (before and between Sets) (Brooklyn)	Bett Butler & Joël Dilley (San Antonio) Bodytronix (Austin) Ryat (Philadelphia)	9:15pm Matt Munisteri (Brooklyn, Depressed Buttons (Omaha NE) Ieremiah Jae (Chicago)	Harouki Zombi (Athens GA) Starkey (Philadelphia)	Peathers (Austin) TOKIMONSTA (LA CA) TOKIMONSTA (LA CA)	5pm Bruce Saunders An Mmoths (Newbridge I Daedelus (LA CA)	Black Red Black / Red Young (Austin) Lights (Toronto ON) INGHT Hudson Mohawie & Lunice (Glasgow UK-SCOT)
10:45pm Brandon Wardell (Fairfax VA) FLAMINGO CANTINA FRANK	11:30p Cartton Pride & Mighty Zion (San Marcos IX)	m Chris Cubas (Austin) 11:40pm Louis Katz (1) Don Chani (Austin TN) The Great Escape (1)	NYC) 11:55pm Chip Pope (LA CA) 12:05: Mau Mau Chaplains (Austin) Thadone Sorala (London)	meeneria Spurigiti Silomedaes 3 am Andres du Bouchet (LA CA) 12:25 Dubtonic KRU (Kingston JAMAICA) Fallulah (Copenhagen DEN)	am Dan St. Germain (Brooklyn) 12:35am Ben Ki Grimy Styles (Austin) Au Palais (Toronto ON)	Thildbasen (Conenhagen DEN)	vortland) 12:55am Howard Kremer (LA CA) Protoje (Santa Cruz JAMAICA) Gardians (Sarcanonto CA)
FRIENDS HAVEN	Music From IRE HiрНор & Babygrande & Madbury Club	Patrick Kelleher & His Cold Dead Hands (Dublin IRE) 1 Statik Selektah (Brooklyn)	Lisa O'Neill (Dublin IRE) Mod Sun (Bloomington MN) O-20 pm The Airplane Ro	Squarehead (Dublin IRE) T. Mills (IA CA) T. Oronto ON) 10:30cm Flat	Cashier No.9 (Belfast UK-NI) 10:50pm Marz Lovejoy (IA CA) 11:20pm 11:20pm 11:20pm	12:	And So I Watch You From Afar (Belfast IRE) Ut Posse) (Brownsville NY) and (Tan fast From Farlasma & Rowmont / Brownsville)
HEADHUNTERS PATIO THE HIDEOUT HOTEL VEGAS 7pm DJ Samuel Kklovenhoo	Unknown Relatives (Austin) 7:5 (Before and between sets) (Austin TX)	5pm Coma in Algiers (Austin) 8:50pr Hubble (NYC)	m Teens (Boise ID) 9:45 Balaclavas (Houston) Bestial Mouths (LA CA)	pm TRMRS (Newport Beach CA) 1 Institutional Prostitution (Montreal White Ring (NYC)	O:40pm Cosmonauts (Fulletin Ol) 11:35pm Cruddy) Gary Lucas Plays Coffin Joe's This Night Kindest Lines (NO LA)	I 2:30am Audacity (Fu ight I Will Possess Your Corpse" (NYC) Automelodi (Montreal)	Illerton CA) 1.25am Black Pistol Fire (Austin) Light Asylum (Brooklyn)
HOTEL VEGAS PATIO HYPE HOTEL THF IRON BEAR	7:30pm Best Best B	st Friends (Austin) 8:20pmThe LaRues (Austin) Fint Larnes Society (Austin) 8:25pm Turnerians	Roxy Roca (Austin) Hype Machine/Feed The Beat (SF CA) 9-20nm Whirr (Dakland CA)	Hard Proof Afrobeat (Austin) Fanfarlo (London) 10:15nm The Rlack Ryder (Su		CA)	XV (Wichita KS)
THE JACKED STAGE BY DORITOS THE JR	г жори пис ж	Turquise Jeep (Des Moines IA) DJBooth.net 8:30pm League of Extraordinan	Chappo (Brooklyn) y G'z (Austin) 9:15pm Shane Eli (LA CA) 9	Run DMT (Austin) 1:55pm Sir Michael Rocks (Chicago)	- I	III (Brooklyn) 12 a GA) 12	:50am Freeway (Philadelphia)
KARMA LOUNGE KISS & FLY Strong Arm Steady (LA CA) TBA Six (Dakland CA)	TBA Nipsey Hussle (LA CA) TBA Terrace Martin & 9th Wonder (LA CA)	CHLLNGR (Copenhagen DEN) TBA Alexander Spit (LA CA) TBA Self Scientific (LA CA)	Dilli Nikaya (Aualita da) 9:35pin Rapso Dillon Francis (LA CA) IBA Skeme (Santa Monica CA) IBA Rocky Rivera (SF CA)	Lunice (Montreal) TBA Problem (Compton CA)	Mason (Amsterdam NETH) TBA Bad Lucc (Watts CA)	Berlin GER) asses Malone (W	fiewz (Brooklyn) spect The West
LATTUDE 30	Huw Stephens/UK Trade & Investment	The Echo Friendly (Brooklyn) Unitch Uncles (Manchester UK-ENG)	Di Ollicia (Filladelphia) 9:15pm i ilist (12:05am Pro (Nashville) 12:40am Canor Harriet (JA CA) Clock Opera (London)	1 (Chicago) 1 am J'son (Iowa City IA) Haim (LA CA) Diango Diango (London)	Slan May	Emil & Friends (Boston MA) Slow Club (London UK-WAL)	Young Buffalo (Oxford MS) Toddla T (Sheffield UK-ENG)
THE LOFT LUSTRE PEARL Diamond Rugs (Nashville) MACO METVION MAEDICAN CHITIBAL CENTER DE	Ground Control Touring	Ape Machine (Portland) Dawn Landes (Brooklyn) 1	Zorch (Austin) Tim Fite (Brooklyn) Tom Master Plaster Sound System (Aust	My Education (Austin) Zeus (Toronto ON)	Torche (Miami FL) Cory Chisel And The Wandering Sons (Approach (Miami FL)	The White Eyes (Taipei City TA)) leton WI)	Electric Eel Shock (Tokyo) Jonny Corndawg (Brooklyn)
THE MADISON MAGGIE MAE'S MAGGIE MAE'S GIBSON ROOM	BeatRoute/WinnieCooper.net Portland Oakland Austin 7:30pm Bod	SBITKIT (London) 8:30pm TBA 9pm TBA Mac Chains Of Love (Vancouver) Parts (LA CA) 8:25pm Nick Jaina (Portland	hinedrum (Eden NC) 10pm Special Gues Dan Mangan (Vancouver) 9:20pm Foxtalis Brigade (SF	Said The Whale (Vancouver) A) 10:15pm Emily Jane White (Sanla Cruz	Balency (NVC) 11:15pm Sinden (London) 1 Slam Dunk (Victoria BC) Qi) Radiation City (Portland)	Zam A\$AP Rocky (NYC) 12:30 Oneman x Jackn Humans (Vancouver) 12:05am Y La Bamba (Portland)	Monolithium (Victoria AB) Agent Ribbons (Austin)
THE MAIN	A3C	Fort Knox (Host) (Atlanta GA) 8:45pm Boos	Laws (Spring Hill FL) g Brown (Atlanta GA) 9:35pm Young Sc	Jon Connor (Flint MI) olla (Detroit MI) 10:25pm Killa Kyk	11:15pm Jarren Benton (Decatur GA on (Houston) 11:40pn	12:05am Hopsin (LA CA) DCD: Moosh & Twist (Pilladdphia) 12:30am Horr	Brother Ali (Minneapolis) eboy Sandman (Queens NY) 1:30am Prodigy/Mobb Deep (Queens NY)
MALAIA MALAIA UPSTAIRS	7:45pm Rust	Superstar Djs (Austin) 8:40pm nosap 8:15pm OBX (San Antonio) 1 V Lazer (Between Sats) (NO LA) 8:30pm Chilldren	rise (Houston) 9:20pm Perseph One (Ho Warma Jonze (Austin) 9:50p (NO LA) 9:30pm Rhodes!! (NO LA)	uston) 10:20pm 4th Pyramid (NYC) m Skewby (Memphis TN) 10:-	11:20pm Blunt Fang (Atlanta GA) 10:50pm Rockwell Knuckles (St Louis MO) 10pm Luckylou (NO LA)	11:50pm Soul Khan (Brooklyn) 12:50a 12:20am Boog Brown (Atlanta GA) 1 11:50pm Jean Eric (NO LA)	50am Truth Universal (NO LA) 1:15am Max Burgundy (Brooklyn) Magnolia Rhome (NO LA)
MALVERDE BOY	nd Music Group 7:30pm Escort DJ (Broc	klyn) 8:15pm Hess is More (NYC) Panache 8:30pm Slowdance (Brooklyn)	9:15pm Orthy (Austin) 9:20pm Idiot Glee (Lexington KY)	10:15pm Blackbird Blackbird (0a Matthewdavid (IA CA)	kland (A) 11:15pm Jeffrey Jerusalem (Port Sun Araw (JA CA)	and) 12:15am Anoraak (Paris FRA) 1:55pm The Suicide of Western Culture (Barcelona) 12:4	Fred Falke (Toulouse FRA) Sam Aleister X (NYC)
ND ADDRESS OF THE ACT	The Windish Agency The Windish Agency rian Younge Presents Venice Dawn (LA CA) Premiere (Special Performance By Mem	American Royalty (LA CA) Creed Bratton (LA CA) Less Of Mumford & Sons, Edward Sharpe And	Ki:Theory (Richmond VA) Donovan (Castle Magner IRE) The Magnetic Zeros, Old Crow Medicine SI	Penguin Prison (NYC) Los Po-Boy-Citos (NO LA)	Drop The Line (NYC)	Matthew Dear (Brooklyn)	Flosstradamus (Chicago)
THE PARISH Captured Tracks RADIO DAY STAGE AUSTIN CONVENTION CENTER FRED EYED FLY CAPTURED FLY	The Jameses (West Palm Beach FL) (EXP 12pm The Big Pink (London) 1pm Bloodshot Records 7:30pm Deads	DIVE (Brooklyn) I Justin Townes Earle (Nashville) 2pm Plants s tring Brother (Nashville) 8:20pm Maggie Bj	Blouse (Portland) and Animals (Montreal) orklund (Jystrup DEN) 9:25pm Cory Bran	Soft Metals (LA CA) an (Nashville) 10:30pm Th	Widowspeak (Brooklyn) Widowspeak (Brooklyn) 11	Craft Spells (Seattle) 1:50pm Lydia Loveless (Columbus OH)	Beach Fossils (Brooklyn) JC Brooks and the Uptown Sound (Dicago)
SAXON PUB LoneStarMusic 6:30pm Michael Martin SCOOT INN	Murphey (Pueblo CO) Thrasher Magazine	Boldy James (Detroit MI) 8:30pm Husalah (Pittsb	Owen Temple (Austin) The Jacka (Bay Area CA) Surg CA) 9:30pm SpaceGhostF	Folk Family Revival (Magnolia TX) 9:55pm Mr. Muthafuckin' eXquire (Br	Hudson Moore (Fort Worth) 11:30pm S rocklyn) EL-P (NYC) e Gibbs (Gary IN) 11:4	om Sons of Bill (Charlottesville VA) 12:45a 12:30am Dom F 11:45pm Killer Mike (Atlanta GA)	m The South Austin Moonlighters (Austin) :ennedy (Leimert Park CA) 1:15am Willie D of the Geto Boys (Houston)
SKI NNY'S BALLROOM SOHO LOUNGE SONY CLUB @ RED 7 Flower	New Granada booking, Inc/FatCat Records 7:45pm P	The Pauses (Orlando FL) The Kingston Springs (Nashville TN) ychedelic Horseshit (Johnmbus OH) 8:45pn	Alexander & The Grapes (St Petersburg FL) The Krayolas (Austin TX) n Odonis (Toronto ON) 9:45	Rec Center (Tampa FL) Cotton Mather (Austin TX) pm The Velvet Teen (Petaluma 0A)	Sleepy Vikings (Tampa FL) The John Steel Singers (Brisbane QLD) 10:45pm Beat Connection (Seattle) 11	New Roman Times (Austin) The Henry Clay People (Glendale CA) 12:45pm El Ten Eleven (LA CA)	Dignan (Mcallen TX) Voxhaul Broadcast (LA CA) 45am The Jealous Sound (LA CA)
SONY CLUB @ RED 7 PATIO SPILL ST DAVID'S BETHELL HALL Hotel Cafe	Flowerbooking, Inc/FatCat Records Iceland Airwaves/M for Montreal Jennifer O'Connor (Brooklyn)	Ceremony (SF CA) Elephant Stone (Montreal) Milow (Leuven BEL)	Torest Fire (NYC) Molly Rankin (Charlottetown PE) Jesse Thomas (LA CA)	Breton (London) Each Other (Montreal) 10:30pm My Nar	The Twilight Sad (Glasgow UK-SCOT) Doldrums (Montreal) ne is You (LA CA) 11:30pm Cary Brott	We Were Promised Jetpac Retro Stefson (Reykjavik ners (LA CA)	Star Slinger (Manchester UK-ENG) Plants and Animals (Montreal)
ST DAVID'S HISTORIC SANCTUARY HOTEL Hotel Cafe	7:30pm Buddy (LA C/ Rosie and Me (Curitiba BRA) 7:30pm Erin McLaugh	8:30pm Meiko (Robert Blizabeth & the Catapult (Brooklyn)	a GA) 9:30pm Madi Diaz (No The Milk Carton Kids (LA CA) 9:30pm The Luminee 9:30pm The Luminee	lashville) 10:30pm Fire	LP (LA CA) thorse (Brooklyn) Whispertown (LA CA) Whispertown (LA CA)	Ximena Sarinana (Mexico City) A) Rachael Yamagata (Woodstock NY)	C
THE STAGE ON SIXTH THE STAGE ON SIXTH STEPHEN F'S BAR STUBB'S	אמו שפו	ratelike Soutcibe (LA CA) 8:30pm Brownout (Austi Melissa Ferrick (Boston MA) Michael Kiwanika (London HK-FNG)	in) 9:35pm Chicha Lib 9:35pm Chicha Lib Wilite (Wroclaw POL) Justin Townes Earle (Nashville TN)	The Rite Flyers (Austin) 10:40pm The Rite Flyers (Austin) 10:15pm Blitzen Trapper (Port	11:	m Nneka (Warri NIG) 12:30dili Jillilily Cilli m Nneka (Warri NIG) 14:40dilins CO) 15:40don LIK-FNG)	(Milgsoul Jawahuch) 2:45am The Heavy (Noid UK-ENG) Hans Chew (NYC) Gary Clark Jr. (Austin TX)
THE STUDIO BY HGTV SWAN DIVE Red Ryder THE TAB BOOM AT SIX	Free Show! 7pm Deleted Scenes (Washington DC)	Lovely Bad Things (La Mirada CA) Savoir Adore (Brooklyn) Curzama Choffel (Austin)	Eternal Summers (Roanoke VA) Great Lake Swimmers (Toronto ON) Denny Molone (Austin)	Turf War (Atlanta GA) Lost Lander (Portland) Sara Hickman (Austin)	is)	Bleeding Knees Club (Miami QLD) Typhoon (Portland) David Barning (Austin)	Jacuzzi Boys (Miami FL) Jukebox the Ghost (Brooklyn) David Garza (Auctin)
TRETAP ROOM AT SIX TENOAK TRESUJE ISLAND TRINITY HALL	Chicken Ranch/NAIL/TIXIE Halifax Poo Fxolosion	Suzanna Choffel (Austin) The Scruffs (Memphis TN) Carson and Tess Henley (Kent WA) Pen Canlan & the Casual Smokers (Halfax NS)	Danny Malone (Austin) Balthazar (Gent BEL) Mr. Lewis and The Funeral 5 (Austin) The Stanfields (Halifax NS)	Sara Hickman (Austin) Yael Kraus (Tel Aviv ISR) Yuppie Pricks (Austin) Dog Day (Halifax NS)		David Ramirez (Austin) Jessie Frye (Denton TX) The Moog (Budapest HUNGARY) The Sheendors (Saskatoon (IN)	David Garza (Austin) Language Room (Austin) Peelander-Z (NYC) Rich Auroin (Halifax NS)
VALHALLA THE VELVEETA ROOM	Dirtnap	Sonic Avenues (Montreal BB) 8:30pm Chris Cubas (Avenues Avenues (Montreal BB) 8:40pm Beth St	Steve Adamyk Band (Ottawa ON) ustin) 9:15pm Martha Kelly (Austin)	Something Fierce (Houston) Nick Mullen (Gaithersburg MD) 10:10pm Ari Shaffir (LA CA)	Mean Jeans (Portland) 10:45pm Howard Kremer (LA CA) Ryan Stout (LA CA) 11:40pm Co	Bad Sports (Denton TX) Sopm Nick Turner (NYC) 12:20am Dan St. Gern Cody Hustak (Austin) 12:35am Jonah I	Mind Spiders (Fort Worth) ain (Brooklyn) lay (LA CA)
VICTORIAN ROOM AT THE DRISKILL THE WHISKEY ROOM THE WHITE HORSE	Red House Records Requiemme/Devil Dolls	Danny Schmidt (Austin) Rademacher (Fresno CA) Wood & Wire (Austin)	Andra Suchy (Minneapolis) The Beautiful View (San Diego CA) Ramsay Midwood (Austin)	Eliza Gilkyson (Austin) Maren Parusel (San Diego CA) John Evans (Austin)	Carrie Elkin (Austin) Transfer (San Diego CA) Mrs. Glass (Austin)	The Pines (St Paul MN) Tommy Stinson (Hudson NY) Clyde and Clem's Whiskey Business (Austin)	The Farewell Drifters (Nashville) Biters (Atlanta GA) East Cameron Folkcore (Austin)
SUNDAY THE IR No Funny Business curated by DJ Jeste THE MAIN	the Filipino Fist: FREE Closing Party	DENA (Berlin) FREE Closing Party! I	Lbs. (Marfa TX) Ngnes Mercedes (Stockholm SWE)	Best Fwends (Fort Worth) Toguna (Reunion Island FRA)	Lederhosen Lucii (Montreal)	DJ Jester the Filipino Fist (San Antonio)	Shortkut (San Francisco)
AUSTIN REALISTIN					WCAS		
GREETS	Standells	9pm Cotton Mather	10pm	11pr	n 12mi	Beat & Peter Case Mi	AIM ind Spiders
WICHAEL BERTIN	Buffalo Billiards Elephant Stone Spill	Soho Lounge (9:20) Glossary Cedar Street Courtyard	Mohawk Patio Yuppie Pricks Treasure Island	The T Sony	atio		Valhalla The Black & White Years Club de Ville
JIM CALIGIURI	Suzanna Choffel The Tap Room at Six Caremony	Donovan The Palm Door	Grupo Fantasma The Stage on Six	th Patio Steph	The Carper Family Chuck Stephen F's Bar Contin	Chuck Prophet Continental Club Continental Club	The Iguanas Continental Club
THOMAS FAWCETT	Sony Club @ Red 7 Patio Michael Kiwanuka	ACL Live at the Moody T ACL Live at the Moody T Quantic & Alice Russe	heater Cedar Street Cou	rtyard Club c	te Ville (10:40) The Stage of Soul Khan	th Patio (12:30)	r Wu-lang reat. Grupo Fantasma & Brownout ∋n (1:10) f Wu-lang feat. Grupo Fantasma & Brownout
DOUG FREEWAN	Owen Temple Saxon Pub	Justin Townes Earle Stubb's	Cotton Mather Soho Lounge	oody Ineater (10:15) Scoot White The Ja	oot inn Malaia hite Denim Matth e Jacked Stage by Doritos ND at		en (1:10) d Spiders alla
MELANIE HAUPT	The Cult Auditorium Shores American Royalty	Great Lake Swimmers Swan Dive The Evaporators	Cotton Mather Soho Lounge J. Roddy Walsto	Best Hype n & the Business Mikal		We Were Promised Jetpacks Treat Sony Club @ Red 7 Patio G2Ao	lander-Z sure Island †Wu-Tang feat. Grupo Fantasma & Brownout
DAN OKO	Norah Jones La Zona Rosa (7:45)	Sxip Shirey Creekside at Hilton Garc	Jenny O. 512 Rooftop	rtyard Mona Balka The S	Achaek Patio Valnali salkan Beat Box he Stage on Sixth (11:15) The Ja	Ooritos	Indian Jewelry The Iron Bear
AUSTIN POWELL ADAM SCHRAGIN	Ceremony at Sony Club Sony Club @ Red 7 Patio Chris Stamey Buga Lounge	The Palm Door Erin Ivey & the Finest	Cotton Mather Soho Lounge White Ring	The Ja	Denim Bad Sports sched Stage by Doritos Valhalla e Bad Sports Valhalla		GZA of WW-Tang feat. Grupo Fantasma & Brownout Haven Haven Malverde
MICHAEL TOLAND	Chris Stamey Buca Lounge Nora Jones	Justin Townes Earle Stubb's Ouantic & Alice Russe	Cotton Mather Soho Lounge Waco Bros. & P	The B	Watch Par land Eas	Ilins' Beat & Peter Case er Patio	skey Room
JAY IKACHIENBERG	La Zona Rosa (7:45)	The Stage on Sixth Patio	Red Eyed Fly (10	0	The	age on Sixth Patio (12:30) The Sta	Stage on Sixth (11:45)
		SXSW N	IUSIC FE	STIVAL 1	VEZCES *=AIIA	ges += 18 and up	

301 E. Eighth
508 E. Sixth
701 Congress
801 Red River
304 W. Fourth
615 Red River
311 Colorado
409 Colorado
409 Colorado
413 E. Sixth
401 E. Sixth
604 Brazos
503 E. Sixth
604 Brazos

GAYBI BYE BYE Oh, sweet babies, we are wrapping it up! This weekend, of course, brings South by Southwest, officially and unofficially, to a big, bright, shiny head. Our best bets for you are Saturday's New Orleans Bounce Showcase at Malaia and Sunday's ... geeeeez, do we even have to tell you? GayBiGayGay. New location. Shuttle service. The most breathtaking assemblage of gayness this side of a unicorn's hindquarters, many of which will be in attendance. Seriously. We hope to see you (and make out with you) there.

SATUR • GAYDAR

KEVCHINO.COM PRESENTS Our most glorious house of werk hosts this party with about 100 bands, featuring Natureboy, Brown Bird, the Black Swans, and more. Noon-8pm. Maison d'Etoile, 2109 E. Cesar Chavez, 323/702-6061. Free. www.coco-coquette.com.

FOOT X FOOT FEST Where da Melph at? Katey Red plays Bern's! Whoa! With Candi & the Cavities, Sip Sip, and Foot Patrol. 1-5pm. Bernadette's, 2039 Airport. Free. www.bernadettesbar.com

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

OUTLANDER SPRING FESTIVAL Local and touring LGBT music, including KP & the Boom Boom, the Shondes, God-Des & She, and more. 1-10pm. Oilcan Harry's, 211 W. Fourth edit, 320-8823. Free. www.facebook.com/theoutlanderproject.

SOUTH BY S&M Cussins, Child Bites, Hairplane, and Gonzo Sirens, 5pm. Chain Drive, 504 Willow, Free and open to the public. Free Parking.

PEREZ HILTON'S ONE NIGHT IN AUSTIN Miguel. B.o.B., Timbaland, the Ting Tings, Dev. Ed Sheeran. Kreayshawn, Cher Lloyd, Kimbra, Cris Cab, Dragonette, and probably more at this annual consecration of all things Perez, this year to benefit VH-1's Save the Music Foundation, 6pm, Austin Music Hall. 208 Nueces, 263-4146. \$25 donation.

SXSW MUSIC: MELISSA FERRICK Singer-songwriter cum laude. 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. 8pm. Malaia, 300 E. Sixth, 762-2000. Badges, wristbands, and tickets at the door.

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

MATTACHINE DANCE PARTY John Cameron (Hedwig) Mitchell, hisself, plus PJ DeBoy & Paul Dawson and Amber Martin, the once Tulip Queen of Nederland, Texas, spin in honor of the society that held the "sip in" that preceded Stonewall by a few years - oh, and also to get you to shake that ass. 9pm. Barbarella, 615 Red River, 476-7766. Free until 11pm; \$3 after. www.barbarellaaustin.com

SXSW MUSIC: AGENT RIBBONS The VU meets the Mamas & the Papas at Grey Gardens. 1am. Maggie Mae's, 323 E. Sixth, 478-8541. Badges, wristbands, tickets at the door.

SUNDAY • FUNGAY

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 the Gay Place blog (austinchronicle.com/gay) for full details on 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, 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 Austin-Bergstrom International Airport and east of 183 (see map). Free and open to the public. All ages.

GAYBIGAYGAY SHUTTLE Leave your car and cares behind, or whatever. This year, there is a new, mildly remote location for the fest to end all fests, and biking is going to be touger. Get over to East 12th Street & Airport Boulevard, park your hoopty or bicicleta, and take this public homotranspo. Sun., March 18. Every half hour, 1-4pm and 8pm-12mid, to and from the event. 3121 E. 12th, 586-4052. \$5, one way or round-trip.



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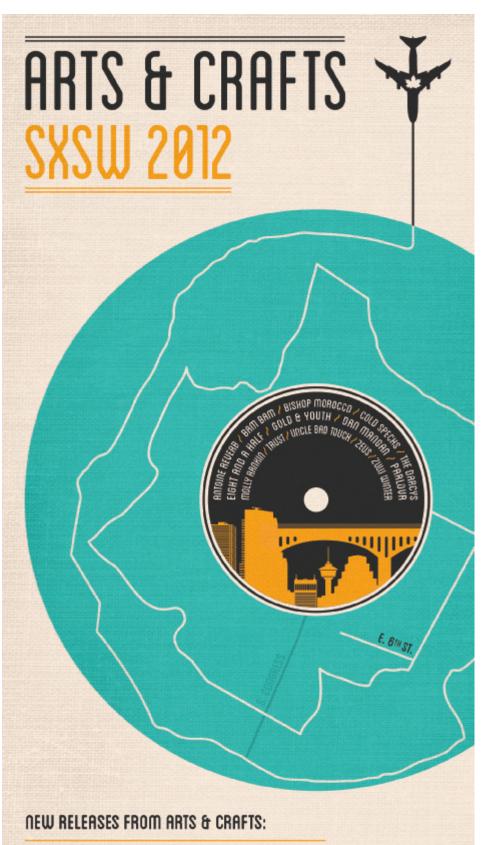
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3:00PM THE STRANGE BOYS

4:00PM BLOUSE

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MY SXSW

The band I'm in (Austin's Sour Notes) found out we were officially showcasing at South by Southwest a few weeks ago. We're a band that plays rock music for people who might not use that term. Prior to getting into this year's Festival, we preemptively booked nine shows between March 10-17 to try and get some exposure. All after working our 40-hour-a-week day jobs.

My first day of SXSW was spent shooting a mysterious album-cover photo with *Rubberneck* photographer Renate Winter on the lakeshores of Windy Point in the rain. Later that day, the Sour Notes played at a three-day party our friends Zac and Sam of Zorch put together called Escapes. Zorch throws this party every year and is one of *the* hardest working bands I know. What it gives back to the community is more than just music!

On day two, we got the chance to open for Wavves, Japandroids, and Beach Fossils at the Mohawk with a slew of local mind-blowing Austin acts including Grape St., the Young, and Sleep Over. Tuesday was the last day of SXSW Interactive. Whoa! The Interactives party harder than the rest of the Festival.

On day three, our DIY music collective, No Play Music, hosted a 33-band minifest at Cheer Up Charlie's called All Tamara's Parties. It was out of control. Out of control meaning not capable of being governed, guided, or restrained. The lineup consisted of some of our favorite local acts (Bobby

Jealousy, Dana Falconberry) and Atlanta's Today the Moon, Tomorrow the Sun. Tamara, owner of Charlie's, is an artist who values artistic integrity and freedom of expression.

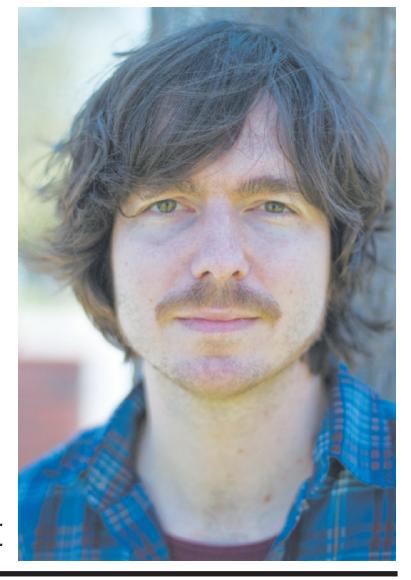
Have you heard of the package-free/zero-waste grocery store opening up on Manor Road? It's called In.gredients and the people who run it are ab-fab! The Sour Notes visited the future site of the In.gredients storefront to perform a song from our upcoming

album. We drank some fine cider, recorded the song live on video, and made some new friends.

This brings us to Thursday. After a long day of helping other people load gear at work, the Sour Notes went to East Avenue Lounge for Deadbird Records' the Big Knife Party. Before the show, I read an Australian blog review of my stage antics from an earlier SXSW show this week saying I "gyrated myself through a highly energetic and entertaining set." I'm pretty sure I'm now postshow sweaty enough to say I topped it. Lately, I've been having more fun than ever playing live music, letting my emotions run wild and my limbs dangle whichever way the rhythm carries them.

It's now 4:30am Friday morning – day six! I still haven't gone to sleep from the night before, and I have to

be up in a few hours for work. I also have to finish writing this, plus I'm still drinking beer for some reason. Our official SXSW showcase is tonight at B.D. Riley's with the dB's. We're playing three more times after that



Tuesday was the last day of SXSW Interactive. Whoa! The Interactives party harder than the rest of the Festival.

THE SOUR NOTES

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AFTERNOON/EVENING SHOWCASES:

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5:00 pm Andy McKee

6:00 pm Shiny Toy Guns

7:00 pm The Bright Light Social Hour

8:00 pm The Cult







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Showcase

12:00pm - Joe "King" Carrasco and the Crowns (Austin, TX)

1:00pm - Farewell Drifters (Nashville, TN)

2:00pm - The Dunwells (Leeds, UK)

3:00pm - Anais Mitchell (Montpelier VT/Brooklyn NY)

3:30pm - Joe Pug (Chicago, IL)

4:00pm- John Fullbright (Oklahoma City, OK)

4:30pm - Anthony da Costa (New York City, NY) 5:15pm - Head For The Hills

(Ft. Collins, CO) 6:00pm - Diego's Umbrella

no cover

HOSTED BY: JESSIE SCOTT

11:30 AM - the dB's

12:10 PM - John Fullbright

12:40 PM - Mike Farris

1:10 PM - Cory Branan

1:40 PM - Henry Wagons

2:30 PM - Lydia Loveless

3:30 PM - Sugar & The Hi-Lows

4:10 PM - Shooter Jennings

4:40 PM - Mike Stinson

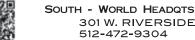
5:30 PM - Elliott, Rose, Da Costa

6:10 PM - Connor Christian

6:40 PM - Suzanna Choffel

7:30 PM - Midnight River Choir

The Rocketboys 9 pm



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

Django Django Latitude 30, 10pm

Away from the increasingly irksome attempts to fuse indie rock with Eighties sensibilities, Django Django is carving out a sound all its own. In fact, if you want a ready sonic reckoner for the East London-based fourpiece, spin the band's self-titled debut. This, you see, is art-pop at its finest.

Django Django makes the kind of music that has

its roots in the psychedelic downstroke of the Velvet Underground, emphasizing the genuine affection for perfect pop music felt by Lou Reed back in the day. Moreover, the band's conceptual Hot Chip-styled handclapping also happens to be gloriously addictive as is evident on early tunes like "WOR" or "Wayeforms."

The band's own art-rock credentials are further enhanced by the fact that both drummer-cum-leader Dave Maclean and keyboard player Tommy Grace studied art together in Edinburgh, where the band formed in 2008.

"Being in a band requires the same sensibilities as being at art school," Maclean told *Mojo* earlier this month. "It's all about thinking independently, not seeing the cliché – and being broke."

The latter comment underlines that Django Django is longer in the tooth than most and definitely not an outfit that have emerged, blessed with bleary-eyed wonderment, overnight. Maclean – brother of the Beta Band's John Maclean, whose band is clearly a huge influence on DD's own hazy, post-surf sound – threw his lot in with guitarist/singer Vinny Neff. the

duo working on material and soliciting gigs before they actually recruited bassist Jimmy Dixon and Grace.

The band's 2009 debut single, the double A-side of "Storm"/"Love's Dart," solicited huge interest in the group, but since then the foursome has crafted a sound that's evolved substantially and has displayed the kind of ambition so often missing in independent music. It's ambition that characterizes the band's self-titled album, which has recently been released on the Because label.

The resulting impact of its debut has seen Django Django lauded as a band full of supermusos, and this would be a fair comment if only its music weren't aimed at making your body move. See them for yourself and marvel at the dissection of pop music combined with a musical drive that can only be described in one word: irresistible.



Django Django make the kind of music that has its roots in the psychedelic downstroke of the Velvet Underground, emphasizing the genuine affection for perfect pop music felt by Lou Reed back in the day.

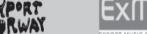






11:30 Coldair









- 11:00 Philco Fiction 11:00 Twiilite
 - 11:30 Team Me
 - 12:00 Razika

+ FREE BBO

11:00 Anna Ihlis

12:00 The Bombettes

+ FREE BBQ

1:00 Zulu Winter

+ FREE BBQ

12:00 Paula i Karol

2:00 Reptar

Band of Skulls

4:00 Kaiser Chiefs

5:00 Keane

2:00 Ed Sheeran

3:00 Tristen

4:00 Graffiti6

5:00 Fanfarlo

1:00 Of Monsters and Men 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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web 21 JAMIE WILSON and JASON EADY {9-11p}

thu 22 DOUG MORELAND {9p-12a}

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Norah Jones

7:45pm, La Zona Rosa

In 2002, Norah Jones exploded into the national consciousness with her diamond-certified, multi-Grammy-winning debut, Come Away With Me, on Blue Note Records. Since then, Jones, raised near Dallas and the daughter of Indian sitar legend Ravi Shankar, has dropped three more LPs, an album of duets with the likes of Ray Charles and hero Willie Nelson, starred in the indie film My Blueberry Nights, and recorded two discs with her country side project, the Little Willies, who brought the new For the Good Times to South by Southwest.

For all this, Jones remains down to earth, although her upcoming Little Broken Hearts, due out May 1, offers a range of textures and spooky sounds typically not associated with her past work. Much credit for the makeover goes to producer Brian Burton, aka Danger Mouse, who co-wrote each of the dozen tracks recorded in his studio during six weeks last year.

Austin Chronicle: Where are you calling from? Norah Jones: I'm in Brooklyn.

AC: You've lived in New York a while, but do you miss being in Texas?

NJ: Every time I go back to Texas, I feel like I could move back there. I just love the feeling in Texas. It's a different thing, especially when you've been gone a while and you go visit or when you go with someone who's never been.

AC: You worked with Brian Burton on the new album and previously on his Rome project. What's that collaboration like for you?

NJ: It's great. We got to know each other on the Rome album, and I asked if he wanted to work together. He said we should mess around in the studio and just see what we come up with. So we did. I never worked like that before, where you're writing everything in the studio pretty much and sort of building

> "To this day, when I hear country, when I hear Hank Williams or Willie, it reminds me of my childhood."

> > TASCAM

tracks and playing whatever instruments are around. That was really fun for me, and we got along really well.

AC: In addition to being an in-demand producer, Brian Burton's a musician. What you describe is very of the moment.

NJ: He definitely goes toward different sounds than I'm used to. And he has a lot of really amazing vintage keyboards. His studio is small, but it's packed with all these great old organs and stuff that I don't even know how to work, but when we got the right sound, I could play it. That was really fun. I don't have patience for gear. I never have. I'm not a knob turner [laughs], so it was great to have access to all this stuff, and that's why the record sounds very different

AC: The Little Willies just released a second album. What was that process?

NJ: I spent about a month and a half in the studio with Brian out in L.A. doing my new album, and I spent probably three days in the studio with the Little Willies. We did it in about three days ... in my studio, actually, in New York. That band is such a live band. We'll go play gigs and then get the arrangements together and then go to the



studio and bang it out. So that's more of a quickie [chuckles].

AC: The Little Willies covered "You Don't Know Me" by Cindy Walker, which Willie Nelson also covered on his Cindy Walker album. What other songwriters are in danger of being forgotten — a songwriter that's ripe for rediscovery.

NJ: That's a good question. I love Townes, but I'm not sure he's in danger of being forgotten. **AC:** Did you grow up playing country music in addition to jazz?

NJ: No, I never grew up playing country music, but you know, it was in the water. I

CONTINUED ON P.42

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NORAH JONES CONTINUED FROM P.40

don't think I realized how much I loved it until I moved to New York and realized how much I missed it. To this day, when I hear country, when I hear Hank Williams or Willie, it reminds me of my childhood.

AC: Your background as a jazz musician has been celebrated. The new album's a little further away from anything resembling classical jazz. Do you see circling back around to a more conventional style?

NJ: I'm pretty open now. I mean I don't see myself making a career move as a jazz artist. It's music that I love, that I grew up playing, but I definitely think it would be fun to

do something some day that would be more traditional jazz. It would be great for me to stretch out and play some piano.

AC: Did you have specific notions about the sound of Little Broken Hearts? When you sat down with Brian, did you have a sense that you would be doing something new? He definitely takes you in a different direction.

NJ: Well, I knew it was going to sound different, and I was excited to try his thing. I know he really likes dark things, so we talked about it, and I told him I wasn't really trying to make a dark record but whatever happens is fine with me. And it was great, because I feel like he turned me on to a lot of things. And I feel like I might have turned him on to some things too. It just kind of evolved. Halfway through, we listened to all the songs together and it just started to take shape.

AC: There's been a buzz about the new cover art, based on the Russ Meyer movie poster

NJ: I really don't know what people are saying. Obviously, that was the only Russ Meyer

for Mudhoney.

poster I was going to re-create [laughs]. I just love that poster. It was in the studio, and I just stared at it the whole time we recorded. It didn't inform the music, but it just all felt connected. I felt it would be fun to re-create that character. I wanted to look like that chick.

AC: Speaking of costumes, you made waves a couple of years back with your trio, El Madmo, featuring members of the Handsome Band. Is that something you would revive?

NJ: I'd love to. You know we haven't really played together in a long time. There's no plan right now.

AC: In terms of each of these various

"I definitely think it

would be fun to do

something someday

that would be more

traditional jazz. It would

be great for me to

stretch out and play

some piano."

projects, do you approach the actual performance differently?

NJ: I don't do it consciously, but I'm sure I sing differently with the Willies than I do when I do other things. I try to sing the song the way it sounds best. A lot of these songs on my new album are sung very quietly.

AC: One of the tracks that stand outs is "Miriam." The sound is different, but the

subject matter overlaps with Johnny Cash's "Delia's Gone," with this haunted and haunting figure. Was that on your mind?

NJ: Definitely that feeling. We cover "Delia" in the Little Willies. I love those kinds of songs with a person's name in it, especially a name that's interesting, like Delia or Jolene. I felt like Miriam was that kind of a name. It's a dark song, but I like how dramatic it is. We really played up the horrormovie vibe.

AC: Do you have plans to be in any more movies?

NJ: I'm open for anything, but I don't have any plans right now.

The Carper Family

11pm, Stephen F's Bar

"It went from five people, just the regulars, to crazy. One hundred people for happy hour."

That's Beth Chrisman, fiddler for the Carper Family, describing the band's first real gig, Monday evenings at the Hole in the Wall, something that started early in 2010 and ended about 18 months later. Chrisman, stand-up bassist Melissa Carper, and guitarist Jenn Miori aren't related, but they sing like they are.

The trio concentrates on music popular around World War II, cowboy songs from Gene Autry, honky-tonk by Hank Williams, and original material

in the vein of the Carter Family. Besides authenticity, the Carpers update the ancient with songs like "Who R U Texting 2Nite?"

"One thing that's cool is that we all came to the music on our own before we had the band," Miori explains. "It came together just like butter."

Carter Family.

"It was so easy to sing the harmonies," Chrisman adds. "We all liked the same songs." Debut *Back When*, released late last year, brought a wave of recognition locally, but the Carpers' attendance at last month's Folk Alliance conference in Memphis drew even louder raves. Old-time music boosters Ginny Hawker and Tracy Schwarz served as mentors. They discovered they had influential admirers like Americana champion Jim Lauderdale and twangabilly guitarist Bill Kirchen. Best of all, Leslie Rouffe, a well-known Nashville-based radio promoter, has taken them under her wing and Ken Irwin of Rounder Records will probably be following them around this week.

"We called it the rocketship to stardom," Miori laughs.

Back When was recently nominated for an Independent Music Award, an international competition with Keith Richards among its judges, and there's a trip to Norway for a festival this summer already on the books. The Carper Family's future seems as strong as its love for music that's close to being antique.

Or as Carper chose to deadpan: "Yeah, we're kind of obsessed with it." — Jim Caligiuri



around World War II, cowboy songs from

Gene Autry, honky-tonk by Hank Williams,

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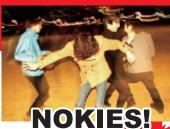
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The Independent Doors: 7:30 pm / Show: 8 pm Tickets: \$15 / 21+ 628 Divisadero Street San Francisco CA 94117-1502 / phone (415) 771-1421 opening act: sounddrug with: NOKIES!//Kao=S//ZZZ's/Vampillia





The Viper Room

Doors: 7:30 pm / Show: 8 pm Tickets: \$15 / 21+ 8852 West Sunset Boulevard West Hollywood CA 90069-2108 / phone (310) 358-1880 opening act: Eyeshine DJs: Tune in Tokyo with: NOKIES! / Kao=S / ZZZ's

Hard Rock Cafe

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Black Pistol Fire

1:25am, **Headhunters Patio**

The show poster for the Degeneration Next Festival in the Czech Republic last year pegged Black Pistol Fire almost perfectly: "Wild, American rock & roll show from Texas, USA."

There's just one small catch. Guitarist/vocalist Kevin McKeown and drummer Eric Owens originally hail from Toronto, Canada. After drawing some major-label interest as the Shenanigans, the two stripped down and relocated

one of my heroes growing up," reflects McKeown, who owns one of the late guitarist's sig-

grimy, Rubber Factory feel of the Black locally in 2008. Keys' earliest recordings - Detroit punk-"Stevie Ray Vaughan was blues with Southern choogle.

The band's eponymous debut boasts the

nature Stratocasters. "Watching him on Austin City Limits was the be-all, end-all for me. We knew this city had the sort of lifestyle and scene we were looking for."

Immersed in Texas roadhouse blues and bayou R&B, BPF developed a sound that's truly All-American. The band's eponymous debut boasts the grimy, Rubber Factory feel of the Black Keys' earliest recordings – Detroit punk-blues with Southern choogle – thanks in no small part to producer Jim Diamond (the White Stripes, the Dirthombs). The two are currently working on a follow-up, as well as a tribute EP to Little Richard, whom McKeown heralds as the "unsung godfather of rock & roll."

Onstage, the two certainly live up to their Degeneration Next billing. McKeown raves up like Jimmy Page-era Yardbirds, stretching each riff for a country mile. Owen resembles a Survivor outcast - sweaty and shirtless, with long, tangled black hair - bashing his drum kit as if it's some competition to earn another meal and night on the island.

"We've been friends since we were five years old and have been playing together pretty much ever since," relates Owens. "We have this unspoken connection. There's a little ESP involved, but we just want to try and challenge ourselves to come up with different things every time we play so that it's always exciting and interesting.

"You'll never see the same show twice."

- Austin Powell



12mid, Easy Tiger Patio

The headline "power-pop" usually means short, punchy tunes with hooks and melodies to spare. That doesn't mean its practitioners initially welcomed the designation.

"We hated the term 'power-pop' when we first heard it," says genre icon Paul Collins. "It didn't help us - it kept us out. If it was power-pop, radio wouldn't play it. Now it means something different and we love it."

Collins isn't only referring to himself and his band the Beat but also to his compadres in the legendary trio the Nerves, whose work in the Seventies helped spark the power-pop movement. Collins shared singing/songwriting duties in the Nerves with Peter Case, with whom he also formed the short-lived Breakaways prior to the rise of the Beat and Case's equally beloved Plimsouls.



Now, in the wake of Alive Naturalsound's reissues of the Nerves' and the Breakaways' recordings. Collins has teamed with Case to showcase both leaders' greatest work of that era

"The set list is to die for," enthuses Collins. "It's the best of the Nerves, the Beat, and the Plimsouls. I'm having a great time playing my music with people who

And they're taking the show to an eager audience thanks to the Internet being the ultimate greatest tool to spread the love of the genre. With tons of bands identifying themselves as power-pop, Collins created the Beat Army, a Facebook page to help those bands connect, building relationships and setting up gigs across the country.

"The goal is get 100 paid tickets at every club show. We're about 70 to 75 percent there. These kind of fans will put money in this music because they love it. It's not just a band. It's the soundtrack of their lives."

- Michael Toland

"We hated the term 'powerpop' when we first heard it," says genre icon Paul Collins. "It didn't help us - it kept us out. If it was powerpop, radio wouldn't play it. Now it means something different and we love it."





THE AVETT BROTHERS * SNOOP DOGG * WILLIE NELSON AFROJACK * THE FLAMING LIPS * PRIMUS * DESCENDENTS MAJOR LAZER * PORTUGAL. THE MAN * YOUNG THE GIANT TWO DOOR CINEMA CLUB × BEST COAST × MORRIS DAY AND DIPLO * WALLPAPER * SHABAZZ PALACES X JEFF THE BROTHERHOOD × CLAP YOUR HANDS SAY YEAH MAPS AND ATLASES * VALIENT THORR * TURQUOISE JEEP * BIG FREEDIA QUINTRON & MS. PUSSYCAT \times FATAL FLYING GUILLOTEENS \times FAT TONY GIRL IN A COMA * ANCIENT VVISDOM ROBERT ELLIS WHAT MADE MILWAUKEE FAMOUS $^{ imes}$ GRANDFATHER CHILD $^{ imes}$ PONDEROSA DRY THE RIVER * SHERMANOLOGY * EASTERN BUDA MC THE RIFF TIFFS $^{ imes}$ PAPERMOONS $^{ imes}$ THE TONTONS **WILD MOCCASINS**

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SXSW FILM

Reviews



BEWARE OF MR. BAKER Documentary Feature Competition D: Jay Bulger

It's not for nothing that the sign perched outside Ginger Baker's home in South Africa reads "Beware of Mr. Baker." The legendary drummer, for years regarded as a lovable rogue, great virtuoso, demented drug abuser, and epic madman, is captured in this film's opening sequence attacking the filmmaker with his cane and gashing open his faithful Boswell's nose. It's a miracle that this movie got made at all, considering such provocations from its subject; that Beware of Mr. Baker is terrific (it won South by Southwest's Documentary Grand Jury Award this week) is delicious icing on the cake. Now in his 70s, Baker is best known as the drummer for the meteoric groups Cream and Blind Faith, whose rapid, spectacular triumphs are only outmatched by their hastier, messier implosions. Dotted with dramatically effective animation sequences and revealing interviews with Baker's various family members, fellow musicians, and former bandmates (among them, Eric Clapton, Charlie Watts, Femi Kuti, Jack Bruce, and Steve Winwood), this film holds a Baker's dozen of treats.

- Marjorie Baumgarten

Saturday, March 17, 7:30pm, SXSatellite: Alamo Slaughter

CHARLES BRADLEY: SOUL OF AMERICA

24 Beats Per Second D: Poull Brien

Charles Bradley knows a thing or two about hard knocks. He's spent most of his life on and off the streets while struggling to launch his music career. With his talent and a little luck, he finally realizes his dream at age 62 with the 2011 release of his first album, No Time for Dreaming. In this moving documentary, Poull Brien chronicles the months leading up to the album's release, deftly capturing Bradley's pureness in the kindest, most honorable light. Not only is the film - Brien's directorial first – a visual and audio joy; it also shines a light on the tortuous journey of an artist trying to see his way out of poverty. We're rooting for Bradley throughout, and

The Lot of the Working-Class NFL Fan

'America's Parking Lot'

Around the world, state-of-the-art sporting arenas are being built, replacing treasured stadiums and displacing working-class fans who can no longer afford ticket prices. Austin filmmaker Jonny Mars documents that painful shift in America's Parking Lot, chronicling the ups and (mainly) downs of Tiger and Cy, leaders of the devoted Gate 6 Tailgaters, as they move from their beloved spot outside of Texas Stadium to the billion-dollar Cowboys Stadium. The economics of this new era of high-dollar stadiums is destined to forever change the landscape of the fan experience for generations to come. Will blue-collar fans be pushed out of the stadium parking lot and in front of their HD TVs? Mars shares his thoughts with the Chronicle. - Mark Fagan

Austin Chronicle: What inspired you to spend five years of your life on this project?

Jonny Mars: Man, that's the million-dollar question. Well, first off, I think ignorance has a big part to do with it. [laughs] I don't know that I really understood that it was going to take five years at the onset, but I knew that ... I'm into subcultures, I love documentaries, I knew these were some people I had never seen before onscreen. AC: Tiger and Cy, the Gate 6 Tailgaters?

JM: Not just the Gate 6 Tailgaters, but the way life existed outside of Texas Stadium. I had never really seen that before at other NFL stadiums. First and foremost, it was interesting, this life that existed outside of Texas Stadium, but then on top of that, the Gate 6 Tailgaters, that to the nth degree, you know, that interesting element times 10. To me, Cy and Tiger are great characters. Those guys exist in a way, on some level, I'm jealous of. They are honest about who they are and what they want to do and they celebrate it 10 times a year in that parking lot. And I felt like, you know, it was worth documenting, but I also knew that it was going away. So there was kind of like this urgent need to document it. To be a part of history in that way, to lend the lens to history, if you will. ... AC: It seems like such a pure and sincere kind of love.

JM: Absolutely. And when you multiply that times 20 years with the same people, you begin to develop these familial bonds, you know. And you begin to have a love that you share amongst these people and these friends and literal family members when you have this celebration so many times a year for 20 years. I knew it was going away and that is inherent conflict. So once you cut off access to that thing they love, I was really curious to see how they would respond and react to it. So in a lot of ways it's kind of just set up as a science experiment – a hypothesis of what might happen – and I needed to film how the organism was going to react once its food was taken away. Once that thing that makes it live was taken from it, how was it going to respond?



AC: So what do you think the fate of the blue-collar NFL fan is? Are they going to move to tailgating at home? Maybe go to one game a year

JM: That's a great question for lots of reasons. I'm a fan of sports. I enjoy going to events. I enjoy people rooting for the same team. But it's just too freakin' expensive for me as an individual. ... [T]imes are tough, the middle class is getting squeezed out,

AMERICA'S PARKING LOT

Documentary Spotlight Saturday, March 17, 11am, Alamo Lamar

and this is the concomitant of that. Gas is almost \$5 a gallon. Bread is almost two bucks, three bucks a loaf. At some point, people just won't be able to afford to go. It's free on television and on the radio. As [Chris] Berman says, generations of fans can't take part in the live

sporting event. Why would they ever miss it? They are just not going to go if you can't afford to take your kids. It's going to die with this generation. And if it's just a corporate event, it's not going to be the same anyway.

For a longer version of this Q&A, visit austinchronicle.com/blogs/screens.



we know how the story ends - with Bradley landing a deal with Daptone Records - but we're nonetheless left with damp eyes and a renewed appreciation for those trying to make it in the music industry. - Amy Smith

Saturday, March 17, 7pm, Alamo Lamar

FAT KID RULES THE WORLD

Narrative Spotlight D: Matthew Lillard; with Billy Campbell, Jacob Wysocki, Matt O'Leary

This feature-length adaptation of K.L. Going's young-adult novel follows the exploits of Troy Billings (Wysocki), a lumpen, suicidal, mother-lost teenager who finds an unlikely friend in Marcus (O'Leary), a homeless, drug-addicted punk musician. In his directing debut, actor Matthew Lillard (The Descendants, Scream) treats his characters with utmost compassion: Troy compulsively overeats not to make himself the butt of lazy fat kid jokes, but to subtly demonstrate that he medicates himself with food. Troy's father, played with touching nuance and empathy by Billy Campbell (most recently of AMC's The



Killing), is a rarity in the YA world: a parent who functions not as a foil or buffoon, but as a deeply loving, well-intentioned dad who is doing the best he can with the tools available to him. Lillard's careful handling of the story of two boys messily navigating the mosh pit of late childhood is a love note to fat kids everywhere. - Melanie Haupt

Saturday, March 17, 2pm, Alamo Lamar CONTINUED ON P.48

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Noon TBA

1:00 TBA

2:00 THE GO-WOWS

3:00 THE BOMBETTES

4:00 SECRET SOCIETY OF

BLACK LINES

5:00 THE REBEL SET

VICTORY RECORDS SHOWCASE

6:00 THE ROYALTY

7:00 VICTORIAN HALLS

SUNDAY, MARCH 18TH

Noon TBA

1:00 TBA

2:00 THE MODERN DON JUANS

3:00 THE BELLFURIES

4:00 THE TEXAS BLUE DOTS

5:00 HERMAN THE GERMAN

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KEYHOLE

Narrative Spotlight D: Guy Maddin; with Isabella Rossellini, Jason Patric, Udo Kier, Kevin McDonald

What to expect from Winnepegian Guy Maddin this time around at South by Southwest? A gangster father named Ulysses - whose wife, Hyacinth, is aloofly played with aplomb by Isabella Rossellini

- attempts to remember his troubled past (future?) in a large house defined psychologically and formally by swinging lighting of all kinds and ticky-tacky stage sets. That's to mention nothing of the watery bog out back that hides more skeletons than the La Brea Tar Pits. Liberally borrowing from Jean Cocteau's scary-dreamy aesthetic, this gangster-ghost mash-up uses its genre referents as objects in a still life - let them rot and they become a kind of cinematic vanitas. When one of the many recurring motifs is a

masturbating son whose onanistic actions are accompanied by the soundtrack of dice rolling and exclamations of "Yahtzee!," you know you're not in Hollywood anymore. Good thing, too. And who said Canadians had no tooth?

- Andy Campbell

Saturday, March 17, 7pm, SXSatellite: Alamo

SATURDAY FILM FEST SCHEDULE

DOCUMENTARY FEATURES

America's Parking Lot (Doc Spot)	11:00am, Lamar B						
Crulic: Path to Beyond (SXGlobal)	11:30am, Ritz 2						
Gregory Crawdson (Doc Spot)	11:30am, Vimeo ACC						
Dreams of a Life (Fest Faves)	1:30pm, Ritz 2						
Rock 'N' Roll: Bob Gruen (24 Beats)	1:30pm, Vimeo ACC						
Waiting for Lightning (Doc Spot)	2:45pm, Stateside						
Big Easy Express (w/ live perf.) (Headliners)	4:00pm, Paramount						
Sunset Strip (24 Beats)	4:00pm, Vimeo ACC						
Wikileaks (Doc Spot)	4:30pm, Lamar C						
Just Like Being There (Doc Spot)	6:15pm, Ritz 1						
Documentary Spotlight: Audience	6:30pm, Vimeo ACC						
Charles Bradley: Soul (24 Beats)	7:00pm, Lamar C						
Trash Dance (Doc Spot)	7:30pm, Stateside						
Low & Clear (Emerging)	9:15pm, Ritz 2						
24 Beats per Second: Audience	9:30pm, Vimeo ACC						

SPECIAL EVENT

Coffin Joe (with live score)	12:00pm, Ritz 1
Yellow Submarine	12:00pm, Paramount 7:00pm, Paramount

NARRATIVE FEATURES

The Comedy (Fest Faves)	12:15pm, Stateside					
Fat Kid Rules the World (Narr Spot)	2:00pm, Lamar C					
Small Apartments (Narr Spot)	3:30pm, Ritz 1					
Dollhouse (Emerging)	5:00pm, Stateside					
SXGlobal: Audience	6:00pm, Ritz 2					
Compliance (Fest Faves)	6:30pm, Compliance					
Emerging Visions: Audience	9:00pm, Lamar B					
Festival Favorites: Audience	9:00pm, Lamar 1					
Black Pond (Emerging)	9:30pm, Lamar C					
Narrative Spotlight: Audience	9:30pm, Stateside					
God Bless America (Fest Faves)	11:45pm, Ritz 2					
Thale (Emerging)	11:45pm, Lamar C					
Beast (Fest Faves)	12mid, Lamar B					
Midnighters: Audience	12mid, Ritz 1					

SHORTS PROGRAMS

Texas High School Shorts	11:30am, Lamar C					
Narrative Shorts 2	1:30pm, Lamar B					
Music Videos	3:45pm, Ritz 2					
Narrativa Sharte 2	1:00nm Lamar B					

SXSW 2012 FILM VENUES

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PARAMOUNT THEATRE 713 Congress STATESIDE THEATRE 719 Congress VIMEO THEATER Austin Convention Center, Exhibit Hall 2
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SXSATELLITE VENUES

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ALAMO DRAFTHOUSE SLAUGHTER 5701 W. Slaughter Ln. ALAMO VILLAGE 2700 W. Anderson Ln.

17		11a	12p	1р	2p	3р	4р	5p	6р	7p	8p	9p	10)p 11	р	12a 1	a
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GOD BLESS AMERICA

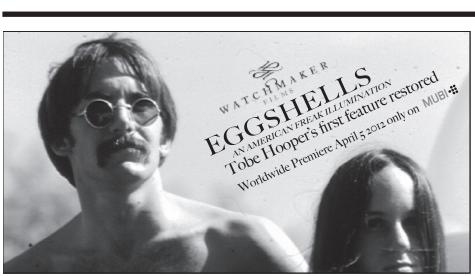
Festival Favorites

D: Bobcat Goldthwait; with Joel Murray, **Tara Lynne Barr**

Bobcat Goldthwait is on to something in his latest film as a writer/director. His hatred of the crass dumbing down of America is palpable in every frame of this film. Reality shows, two-faced blowhards, and their corporate sponsors are all in his crosshairs quite literally. In the Q&A following the movie, Goldthwait described God Bless America as a "violent movie about kindness." As the film opens. Frank (Murray) is fired from his job and is rudely rebuffed by his daughter, who lives with his ex-wife. Next, his doctor informs him that he has a terminal disease. Frank's fantasies of murder turn real as he embarks on a one-man killing spree, that is until he's joined by teenage Roxy (Barr), who is even more bloodthirsty than he. Although several great speeches and hilarious oneliners goose the film, God Bless America nevertheless peaks too early and becomes rather one-note. It's a good note, but it ultimately has a clanging effect.

– Marjorie Baumgarten Saturday, March 17, 11:45pm, Alamo Ritz

CONTINUED ON P.50





Bobby Bare Jr. Lawrence Peters Outfit Rapper's Delight Featuring Wonder Mike and Master Gee of the Sugarhill Gang Chrissy Murderbot Black Abstract and more

Uprising: Hip Hop and the LA Riots I Want My Name Back The Brooklyn Brothers Beat the Best Sons of Norway The Posters Came from the Walls California Solo Roller Town Irvine Welsh's Ecstasy Bad Brains: Band in DC The Beat Is the Law: Fanfare for the Common People

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DOLLHOUSE

Emerging Visions

D: Kirsten Sheridan; with Seána Kerslake, Shane Curry, Jack Reynor

Anyone familiar with the work of Irish director Sheridan knows she's not one to shy away from confrontational, often emotionally volatile topics that, in one way or another, focus on the reckless abandon of youth. Her 2001 debut feature, Disco Pigs, still sets a person vibrating 11 years on, but even that stunner pales in comparison to Dollhouse, which is simply incendiary. Working with teenage actors from a 15-page outline and completely improvisational dialogue, Sheridan's film is like Lord of the Flies meets A Clockwork Orange. jacked up on pills and booze, twisted teenage hormones gone mad. Newcomer Seána Kerslake is Jeannie, the fragile, terrified heart of a story that momentarily leaps into heaven before crashing back down to a ruinously banal postpubescent bacchanal gone haywire. Indescribable, unforgettable, and a damn near perfect piece of art, Dollhouse is the real, frightening deal. - Marc Sayloy

Saturday, March 17, 5pm, Stateside

COMPLIANCE

Festival Favorites

D: Director Craig Zobel; with Ann Dowd, Dreama Walker, Pat Healy, Bill Camp

Craig Zobel's controversial film is based on true incidents, although the filmmaker seems to draw greater inspiration from Stanley Milgram's famous social experiments concerning the link between obedience and authority. In his study, the majority of Milgram's participants (depressingly) inflicted physical harm on other individuals when instructed to do so by a blame-accepting authority figure. These experiments helped explain the Nazi phenomenon, but they also help make sense of the hideous events that





occur in this movie's suburban Ohio fast-food joint. To reveal too much will ruin whatever suspense the movie holds, especially for those unfamiliar with the distressing results of Milgram's experiment. And that becomes the paradox of Compliance: The film is absolutely riveting while at the same time consistently repetitive, upping the stakes with each new character drawn into the travesty but never really moving the bar. The performances by Ann Dowd and Dreama Walker are superlative and are intrinsic to maintaining viewers' fascination with the characters' outcomes. – Marjorie Baumgarten

Saturday, March 17, 6:30pm, Alamo Lamar

BLACK POND

Emerging Visions

D: Tom Kingsley, Will Sharpe; with Chris Langham, Amanda Hadingue, Colin Hurley, **Simon Amstell**

When a deeply troubled stranger suddenly appears in the lives of the Thompsons and then - just as quickly - is found buried in the woods, the family is accused of murder in a tragedy of circumstance. On its face, Black Pond covers the days leading up to Blake's death and checks back in with the family, since redistributed, months later: it's the simple-enough premise surrounding a classic CONTINUED ON P.52



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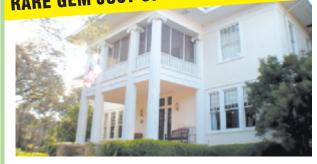


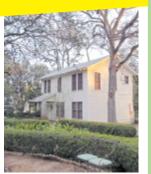
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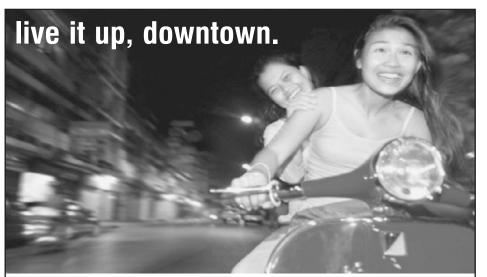




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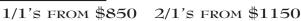
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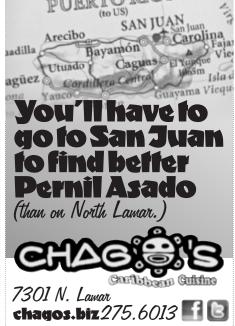
FAB FOUR RESTORED 'YELLOW SUBMARINE'

When did the Beatles become a big-screen cartoon of themselves? Maybe with 1964's live action A Hard Day's Night, in which the Fab Four played themselves in broad comedic brushstrokes. Yet the transition became literal four years later with Yellow Submarine, as significant a breach from their mop-top roots as anything from their recording studio. Treading a magical tightrope between psychedelic experiment and kid-friendly romp, this newly restored animated classic drops the band into Pepperland. It's a strange and sunny version of postwar England, replete with bandstands and picnics on the village green. But the evil Blue Meanies (who look suspiciously like British Bobbies) want to strip all positivity from the world. Even with the Beatles attached, this was a risky venture: Released while much of the media was still harrumphing about hedonistic hippies, its dissident political allegory was infused in Lee Minoff's plot. It went through multiple in-depth script rewrites, and its peculiarly English humor draws heavily from surrealist radio comedies like The Goon Show. 1967's The Magical Mystery Tour TV special was a critical flop and so panicked American producers they cut "Hey Bulldog" - one of the last true Lennon/McCartney collaborations - fearing it made the film too long for U.S. audiences. Yet audiences of all ages warmed to a film that added even more to the Beatles' myth. Don't credit the Liverpool legends too much: They were too busy recording The White Album to play themselves and left that task to a who's who of mid-Sixties British comedy actors. The film is really the masterwork of director George Dunning. He slaved away on the production line for ABC's Saturday morning animated Beatles show, yet there was little to hint at the enduring Bruegel-meets-pop-art world that he and chief designer Heinz Edelmann created here. - Richard Whittaker



The newly restored Yellow Submarine screens Saturday, March 17, noon & 8:30pm, at the Paramount,





archetype, smartly and crisply shot. But just below that smooth surface – not least in the dream sequences and haunting animations – lies an existential meditation on passion and suffering, full of poetry and the sort of pitch-black humor best served by Brits, with tea and in the company of a three-legged dog and a questionable therapist. Kingsley and Sharpe have on their hands an adept and subtle debut that has been extremely well-received on the other side of the slightly bluer pond for good reason. — Monica Riese

Saturday, March 17, 9:30pm, Alamo Lamar

DREAMS OF A LIFE

D: Carol Morley Festival Favorites

As shown in Carol Morley's documentary *Dreams of a Life*, Joyce Carol Vincent – a young and attractive woman who preferred, it seems, to conform her life to the shape of others' – died alone in a cheap London bedsitter where her corpse wasn't discovered until three years later – TV set still going. Morley's diverse methods of restaging this real-life arc as a film are a joy to behold, with an effective array of illustrative gambits shifting or fading into one another in engaging sequence, in rhythms that are as smooth and

compelling as the R&B songs Vincent used to sing. The potential of powerful communication in service of biography is achieved with such cinematic precision and grace – no missteps, nothing unintentionally jarring or clunky, no pandering or mawkishness – that we can only hope for a similar memorial for ourselves and those we love.

– Wayne Alan Brenner

Saturday, March 17, 1:30pm, Alamo Ritz

THE COMEDY

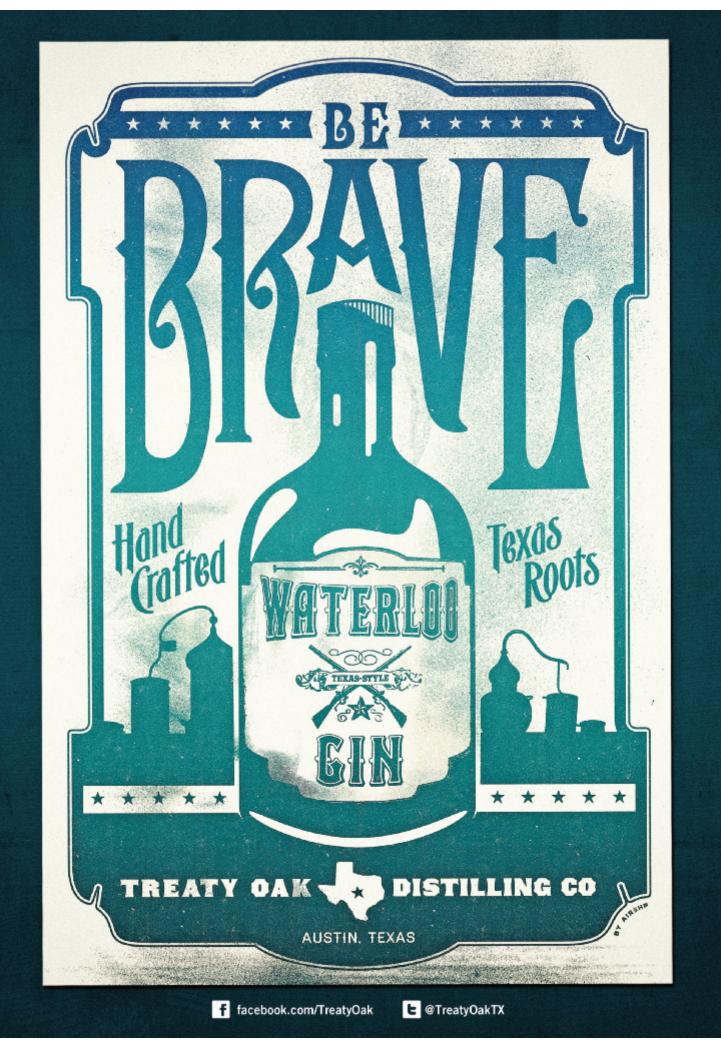
Festival Favorites

D: Rick Alverson; with Tim Heidecker, Eric Wareheim, James Murphy, Kate Lyn Sheil, Alexia Rasmussen

Considering Tim Heidecker's other work (the *Tim and Eric* franchise) and that director Rick Alverson gave any audience members at the South by Southwest premiere on Saturday the chance to walk out before the film started, it shouldn't surprise anyone that the opening sequence of *The Comedy* includes a group of naked men drinking heavily and showering each other in beer. And it only gets weirder as the racially insensitive, probably sexist, but certainly privileged principal character, Swanson (Heidecker), whom I hesitate to call a protagonist, tries desperately to

CONTINUED ON P.54





Killin' It

'Black Pond'

What's up with contemporary British cinema of late? Along with the likes of Simon Rumley, Ben Wheatley, and Nick Whitfield, you can add Tom Kingsley and Will Sharpe to a growing list of indie UK filmmakers devising a whole new form of cinematic storytelling. Call it the nouvelle weird.

Black Pond, Kingsley and Sharpe's feature debut is like Wheatley's masterpieces Down Terrace and Kill List, ostensibly about the banal, daily lives of small-town, suburban-rural outsiders confronted with or complicit in the fragmentation of said banalities. Lives of quiet - and anxious - desperation are transformed by inexplicable, often violent events, and the ordinarily absurd elements of the everyday are suddenly reflected through the camera obscura of leering mortality. To paraphrase Joe Jackson, in every dream home, a nightmare; the skull beneath our skin is forever set in an unknowable rictus grin. Death finds life fucking hilarious indeed.

Black Pond, however many surface similarities it appears to have with Down Terrace (or even Chris Morris' Four Lions), is unique. For one thing, it's being called a comedy, but the humor here is pitched to the sublimely grave, and the story, concerning Tom Thompson, a middle-age man (terrifically played with just the right combination of existential ennui and clueless narcissism by revered British comic Chris Langham) who befriends the mysterious Blake (Colin Hurley), an Asberger's-afflicted enigma who later expires at Thompson's dinner table.

Clearly then, this is not your average British comedy of manners, although as we are introduced to the apparently typical Thompson family, it increasingly becomes clear that a death at dinner is altogether apropos.

"It's not actually based on a real incident," Sharpe assures. "But the strongest reference point for Tom Thompson is from [UK television program] *The Thick of It*, which was done by Armando lannucci, who also did the film *In the Loop*. Chris [Langham] played a kind of hapless M.P. in the show



BLACK POND

Emerging Visions

Saturday, March 17,

9:30pm, Alamo Lamar

and ended up being unanimously praised as the best thing about it. So one of the ways that we tried to understand the character of Tom Thompson was by asking what this bumbling, tired, middle-aged guy – what's his family like? So that was the jumping-off point for *Black Pond*."

As a film that mixes live action, talkinghead faux flashbacks, animation, and characters so deadpan and emotionally discombobulated that they might as

well exist in some sort of parallel universe, *Black Pond* also includes what might be the single most unnerving dream sequence since Salvador Dali was unleashed on Ingrid Bergman in Alfred Hitchcock's *Spellbound*.

"It has to be said that one lady in the Q&A the other night didn't like it," says Sharpe. "But the idea behind it was that it should be like a dream for the audience more than the character. It's not 'Here's the character having a dream.' It's 'This is you, the audience, actually doing the dreaming.'

We wanted to have the audience tap into that place where, after you have a particularly vivid dream, you wake up and feel disoriented all day long."

So is there some sort of renaissance going on in UK indie cinema? Is the nouvelle weird just a phase or indicative of something greater?

Sharpe: "Ben Wheatley was very helpful to us in that he made *Down Terrace* in a

very similar way, with very little money. He just went out and shot it, which was greatly encouraging to us. It all comes down to, I think, the fact that if you want to shoot a film these days, you can do a professional job of it with not

much money, which hasn't been the case before. We only had about \$40,000 to make this film, and I think that's catching on with young filmmakers in the UK. I'm not sure it's really a movement, but certainly there are a number of new directors doing some really amazing stuff that hasn't been tried before."

— Marc Savlov

find meaning and connect with others in a string of terrible ways. Unforgivingly direct, *The Comedy* opens abruptly into an amazingly rude and empty world that slowly starts to hit eerily close to home. The filmmakers bravely don't mind alienating their primary viewership, as it holds up a mirror to privileged white America. Still, there are a few fun tête-à-têtes and plenty of witty banter to buoy the film.

- Ashley Moreno Saturday, March 17, 12:15pm, Stateside



BEAST

Festival Favorites

D: Christoffer Boe; with Nicolas Bro, Marijana Jankovic, Nikolaj Lie Kaas

Marriage isn't for sissies. You begin with lots of pumping hormones and glittery idealism, but a few years later, the goofy adoration can fade to indifference or worse, transform into utter hate. Danish director Boe's film - made on a shoestring budget and shot quickly between other projects - explores the beast that lurks between the two emotional extremes. Bruno (Bro) wants to literally devour his wife Maxine (Jankovic) in order to truly bond with her. Maxine proclaims herself his willing victim early on, but soon the tables turn. There's the affair, the clinginess, the thing that appears to be growing in Bruno's stomach, the black goo that drips from Maxine's womb. What is real? What is a dream? The viewer is left to decide. All we know for certain is that the cold, austere snow continues to flutter. Beautiful, evocative, and at times annoyingly arty in its approach, Beast digs its claws in and won't be ignored. Joe O'Connell

Saturday, March 17, 12mid, Alamo Lamar

CONTINUED ON P.56



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- Suzanna Choffel
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WHAT'S YOURS IS MINE

'THIS NIGHT I WILL POSSESS YOUR CORPSE'

In 1967, Brazil - and specifically São Paulo - had been through coup after coup, courtesy of LBJ and the CIA, and the horror on the streets was directly reflected in the cinema of director/actor/ rebel José Mojica Marins. Playing his own version of the devil/death figure – Zé do Caixão or "Coffin Joe" - Marins created a black-clad, top-hatted figure that mirrored his country's chaos.

Marins first introduced Coffin Joe in 1963's At Midnight I'll Take Your Soul. The demonically suave character was such a success that Marins made a sequel, This Night I Will Possess Your Corpse, in 1967 and resurrected the character multiple times, including in the 2008 film Embodiment of Evil, thus creating one of the most bizarre and exquisite depictions of politicized evil ever committed to film. Stalking through the ultra-low-budget sets with the haughty mien of a true prince of darkness, Marins cut a truly awesome figure that represented everything from Brazil's broken bureaucracy to the influential but often corrupt church. Neither villain nor hero, Coffin Joe is the very definition of the dark "other." He's a horny devil, and he commands an army of tarantulas, the perfect metaphor for the creepy-crawly CIA spooks who trained and bankrolled the real nightmares in the Sixties in South America.

But forget about all that. What's the dirty history of the Americas compared to the outlandishly amorous actions of Coffin Joe? Both a personification of devilry and a sexual liberator (sort of) by way of arachnophobia, Marins' creation is unforgettably weird and utterly unique. - Marc Sayloy



This Night I Will Possess Your Corpse screens Saturday, March 17, noon, Alamo Ritz, accompanied by Gary Lucas' live original solo guitar.



MUSIC VIDEOS

Music Video Competition D: Various

Meshes of an afternoon stumbling through 23 music videos. The Good the Bad's "030," directed by Jeppe Kolstrup: Gee, your music is so good that a young woman will fuck your guitar to it. Son of Kick's "Playing the Villain," directed by Matt Devine: Gee, your music is so dangerous that three teens trapped in a bait car blaring it at 300 decibels will die of earand nosebleeds. OK Go's "All Is Not Lost," directed by OK Go, Pilobolus, and Trish Sie: Butts and feet look so much nicer in a kaleidoscope. Céline Desrumaux's "Countdown," directed by Desrumaux: Gorgeous computer animation was possible in our lifetimes due to space exploration, so this seems fitting. Goyte (featuring Kimbra), "Somebody That I Used To Know," directed by Natasha Pincus: Yes, I felt like I blended in with the wallpaper when I got dumped, too. Hyperpotamus' "De Camino," directed by Lucas Borras: How did you manage to combine the repetitive, exotic intensity of "Tunak Tunak Tun" with the stark twilight backdrop of "Nyan Cat" and make it all work? Christeene's "African Mayonnaise," directed by PJ Raval: Scientologists and mall cops on Segways will never win, but you will, Kate X Messer Christeene, vou will.

Saturday, March 17, 3:45pm, Alamo Ritz



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THALE

Emerging Visions D: Aleksander L. Nordaas; with Silje Reinåmo, Jon Sigve Skard, Erlend Nervold

As crime scene cleanup professionals, anxious Elvis (Nervold) and laconic Leo (Skard) specialize in odd discoveries in



abandoned houses. Even by their standards, a cellar containing a naked woman (Reinamo), old electronics, and a heavily locked fridge are an oddity - unless you know the legend of the Huldra. Writer/director Aleksander L. Nordaas joins the new wave of Scandinavian filmmakers tapping into the region's icy mythology. But unlike Rare Exports' Santa or Trollhunter's bridge-dwelling stars, these tailed denizens of the Norwegian forests may be a mystery to everyone except the most learned cultural anthropologists. While the story steers superficially close to the supernihilist Dead Girl, its Scandinavian conviction - that the otherworldly is as magical as it is terrifying - gives it unexpected heart. There is a wild joy beneath its eeriness and malice. like a hint of sunlight through frostcovered trees. - Richard Whittaker

Saturday, March 17, 11:45pm, Alamo Lamar



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AUSTIN TERRIER Don't take your puppy here; this place is for humans only, and it's a great place to celebrate St. Patrick's Day. Dive into a creative menu of natural salads, gourmet sandwiches, and pizzas, as well as a diverse kids' menu, all made from locally produced ingredients. It also offers a wide range of craft beers and wines. 3435 Greystone, 369-3751.

BAR LOUIE will be serving green beer from 11am to 2am on St. Patrick's. It also offers a full menu of salads, burgers, grilled salmon, and tuna. Watch NCAA basketball while inhaling Irish sausage pizza. 213 W. Sixth, 730-3032.

B.D. RILEY'S Having started celebrations early this year with "St. Practice Day" on March 11, B.D.'s will have



plenty of Celtic spirit left over on the 17th. Hearty Irish-inspired food and friendly service make this spot a favorite. Big screens abound, so belly up to a great beer selection and enjoy some soccer or rugby. 204 E. Sixth, 494-1335.

COVER 3 is teaming up with the Celtic Cultural Center of Central Texas to bring on a big St. Patrick's Day. Enjoy a special menu all day, with all the corned beef and cabbage, shepherd's pie, and bangers and mash you can handle. You won't find green beer here, but who cares when what you really want is a pint of Guinness, Smithwick's, or Harp? In case Irish fare isn't your style, enjoy jumbo North American scallops or chicken-fried beef tips instead. \$10 per person, and \$3 for kids younger than 13. Proceeds to benefit the Celtic Cultural Center. 2700 W. Anderson, 374-1121.

DOG & DUCK PUB has free live music beginning at 11:30am with the Capitol City Highlanders, followed by Black Irish, Sean Orr, and the Hobart Brothers. Some of the city's most colorful characters will sample the fine beers and the filling food from Ireland and England. 406 W. 17th, 479-0598.

THE EMERALD RESTAURANT This is your official finedining solution to celebrating St. Patrick's Day. For more than 20 years, this cozy, candlelit cottage has been known for voluptuous European meals with ample cuts of meat, fish, and fowl, and a lengthy, extensive wine list to match. 13614 Hwy. 71 W., 963-4272.

FADÓ IRISH PUB & RESTAURANT The green beer pours forth at 7am here; they like to get this annual outdoor festival off the ground early. Two stages of Irish music in the street and excellent pub grub, as well as Guinness and Smithwick's Ale by the 20-ounce imperial pint, make this a great St. Patty's spot. By the way, multiple screens will be tuned in to Six Nations Super Saturday Rugby, as well. A \$10 cover charge gets you started from 10am till 2pm, when it increases to \$20. 214 W. Fourth, 457-0172.



THE GINGER MAN will be partying all day with live music from 1pm till midnight. Nom your way through fish-and-chips, or maybe even a Scotch egg or two, but save room for the 42 kinds of draft beer. 301 Lavaca, 473-8801.

LION & ROSE is partnering with the Celtic Cultural Center of Central Texas this year, which is dedicated to promoting and preserving the history, culture, and arts of the Irish, Scottish, and Welsh. The day will feature a full schedule of outdoor musical performances and dancing, as well as a special menu including fishand-chips, shepherd's pie, and corned beef and cabbage. Proceeds to benefit the Celtic Cultural Center. \$10 for adults, \$3 for children younger than 13. 701-M Capital of TX Hwy. S., 335-5466.

NORTH BY NORTHWEST RESTAURANT & BREWERY

Enjoy the music of Silver Thistle Pipes & Drums, Jeremy Steding, and Liver Dance outside in the pavilion this St. Patrick's Day. Wet your whistle with a beer-tasting tray before sampling roasted garlic

bulbs with goat cheese and bacon-wrapped scallops or a salmon, duck, or tenderloin entrée. If you've missed Cask Night, you can still get beer to go. All proceeds from St. Patrick's Day will benefit the Austin Community School, with a suggested \$2 donation. 10010 Capital of TX Hwy. N., 467-6969.

OPAL DIVINE'S weighs in heavy this year, with all three locations pulling out all the Celtic stops. Silver Thistle Pipes & Drums will make an appearance at all three, and other acts like Rich Brotherton & Ed Miller and Black Irish round out the respective bills. With more than 65 varieties of single malt scotch, 40 brands of tequila, and 25 kinds of beer on tap, it's also the perfect spot for a decent sandwich made with locally sourced ingredients. You won't find green beer here, but lots of Texas Craft and Guinness on draft instead! Various locations.

RED'S PORCH will serve green beer and offer corned beef and cabbage this year to get your Irish on! 3508 S. Lamar, 440-REDS.

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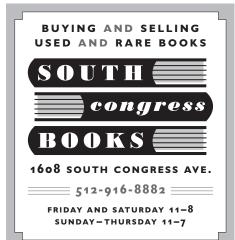




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COMEDY

CONFIDENCE MEN: MAMET GOES TO THE MOVIES It's those award-winning, fast-talking Mamet-ian men, doing what men do, now against the backdrop of an audience-suggested movie. You like? Yeah, you do. And? And special guests get into it with them each week. This week: Kareem Badr and Bob McNichol. Saturdays, 8pm. Through March 31. \$5. Clusterfunk: Too Much Improv A variety of improvisation, with the format changing from week to week, but always bright with the inimitable Institution style. Saturdays, 10pm. Institution Theater, 3708 Wodbury, 895-9580. \$5. www.theinstitutiontheater.com.

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.

VISUAL ARTS

CO-LAB: NEUROLOGICAL TANGLE Says the artist Kollin Baker: "It is not that a bunch of twigs arranged around a room is that interesting to you or me, it's the concepts and thoughts." Reception: Sat., March 17, 7-11pm. Exhibition: Through March 24, by appointment. 613 Allen, 300-8217. www.colabspace.org.

② TEXAS MUSIC ROADTRIP Take a journey around Texas and 100 years of music. The exhibit grand opening party is today – family-friendly activities, plus an outdoor concert by the Texas Tornados: Flaco Jimenez, Augie Meyers, and Shawn Sahm. Free concert/party; regular admission prices for exhibit. Sat., March 17, 1-5pm. Bullock Texas History Museum, 1800 Congress. www.thestoryoftexas.com.

☑ 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

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.

GRAYDUCK GALLERY: ABSURDITIES CREPT INJennifer 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.

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.

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.

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.bhollymangallerv.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.

COMMUNITY

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

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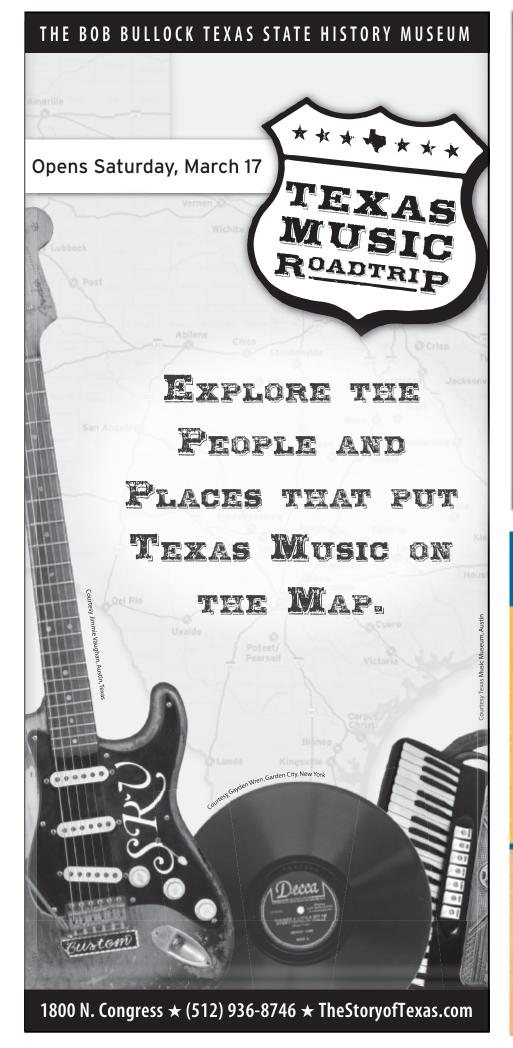
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