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SLEEPY BROWN
8:45pm–9:45pm
TBA
7:40pm
TBA
6:50pm
ABHI THE NOMAD
6:00pm

Saturday, March 16
PATTY GRIFFIN
8:45pm–9:45pm
ANDREW BIRD
7:35pm–8:20pm
COURTNEY MARIE ANDREWS
6:40pm–7:15pm
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There’s only one truly essential member of staff here at The Austin Chronicle, and that’s Hank the Triparp, our beloved office dog. He’ll be popping into the Chronicle’s booth at the SXSW Trade Show in the Austin Convention Center.
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Kimberly Bryant of Black Girls CODE brings together a panel of women of color in STEM (Science, Technology, Engineering, and Math) to talk intersectionality and how we can open up more opportunities for girls of color. The nonprofit works to empower young African-American girls – underrepresented in the digital industry – to become STEM innovators through computer science and technology, and hopes to train 1 million girls by 2040.

How a Record Number of Women Ran and Won in 2018  
Sunday, March 10, 3:30pm, Hilton Downtown Salon A  
Call it the “pink wave” or call it about damn time. Last year, more than 250 women qualified for the midterm ballot, a historic figure. A panel that includes U.S. Rep. Terri Sewell of Alabama and Politico’s Heather Gaygle will answer what motivated so many women to run, how they bested their male competitors, and what the future holds for women in office.

Featured Session: Behind the Click: Securing the Future for Black Women and Girls in Tech  
Friday, March 8, 3:30pm, Hilton Downtown Salon H  
Kimberly Bryant of Black Girls CODE brings together a panel of women of color in STEM (Science, Technology, Engineering, and Math) to talk intersectionality and how we can open up more opportunities for girls of color. The nonprofit works to empower young African-American girls – underrepresented in the digital industry – to become STEM innovators through computer science and technology, and hopes to train 1 million girls by 2040.

Mothers of the Resistance: Women Leading the Movement  
Monday, March 11, 9:30am, JW Marriott Brazos Rm.  
The U.S. embarrassingly lags when it comes to supporting working mothers, including its dismal maternity leave and child care policies. Freshman U.S. Rep. Ilhan Omar of Minnesota; Arab-American political activist Linda Sarsour; Aimee Allison, president of Democracy in Color; and Stephanie Taylor of the Progressive Change Campaign Committee will discuss how women can successfully realize “work-life integration” and what it’ll take from our representatives – and our society as a whole – to achieve that goal.

How Women Are Rebuilding a Man-Made Internet  
Saturday, March 9, 3:30pm, Hilton Downtown Salon G  
While most social media sites we frequent were created by men (think Facebook, Instagram, Twitter, etc.), most users are women. However, Alex Williamson of women-centric Bumble; Lauren Tracy and Greta McAnany of private messaging platform Blue Fever; and Andrea Barrica, founder of online, shame-free platform 0.school are changing the game. They’ll discuss how their sites help put women at the forefront and disrupt the male-dominated space.

The Global Voices of #MeToo  
Sunday, March 10, 3:30pm, The Line, Onyx Ballroom 1  
While the #MeToo movement drew attention to high-profile women combating sexual harassment, the most vulnerable, including low-income, working-class, and rural women, were often left by the wayside. Actress Nikki Boosheri; Mónica Ramirez with the National Domestic Workers Alliance; Rebecca Traister with New York Magazine; and humanitarian group CARE USA’s Catalina Vargas join a panel dedicated to lifting up marginalized women across the globe, launching the start of CARE’s #March4Women international campaign.

WOMEN EMPOWERED: FIVE PANEL PICKS  
Between the #MeToo movement, an unprecedented number of female candidates this election year, and women of color rightfully starting to be recognized in politics, activism, and tech, it’s an empowering time to be a woman, our Cheeto-colored, sexist president be damned. Get inspired with our top five picks that prove women have unlimited power and potential. (in case you didn’t already know).

How Women Are Rebuilding a Man-Made Internet  
Saturday, March 9, 3:30pm, Hilton Downtown Salon G  
While most social media sites we frequent were created by men (think Facebook, Instagram, Twitter, etc.), most users are women. However, Alex Williamson of women-centric Bumble; Lauren Tracy and Greta McAnany of private messaging platform Blue Fever; and Andrea Barrica, founder of online, shame-free platform 0.school are changing the game. They’ll discuss how their sites help put women at the forefront and disrupt the male-dominated space.

Stacey Abrams, Without Concessions  
NOW AND FOR HER WHOLE LIFE, THE RISING STAR FINDS HER OWN PATH  
BY MIKE CLARK-MADISON  
If Stacey Abrams were governor of Georgia, as she had planned, we might not be seeing her at SXSW this week. “I would be working to put forth bold legislation addressing these issues,” she tells the Chronicle, citing “fully expanding Medicaid, working on voting rights, jobs, education, and other critical issues facing Georgia communities.”

But instead, she’s on a book tour, promoting the reissue of her Lead From the Outside: How to Build Your Future and Make Real Change. As a rising star of the Democratic opposition, Abrams put her own message into practice when she ended her overtime effort to secure a victory in the Georgia governor’s race that, but for obvious chicanery, could have been rightly hers. “In my non-concession speech, most political folks expected me to turn a blind eye to the complaints and the outcome,” she writes in the new preface to her book. “But, unfortunately for them, I’d read my book. I admit the playing field is never level. ... Yet, knowing a truth does not make it correct. Right and wrong remain valid, real constructs, and the 2018 Georgia elections crossed the line. And I said so. On national television.”

Her book, which she first published at the beginning of her governor’s race, was formerly titled Minority Leader, her title in the Georgia House of Representatives – one not used at all in Texas and falling out of favor in D.C. for both parties (in favor of calling Chuck Schumer the Senate Democratic Leader, for example). But Abrams means it literally here, in what is primarily a business book on leadership, complete with exercises for readers and anecdotes from the multifaceted life of a professional black woman – corporate attorney, nonprofit advocate, Spelman College class president, youth activist, serial entrepreneur, and even novelist, as well as politician.

In all of these experiences, Abrams talks about what it’s like to come up as the only
woman, person of color, or both in the room – the challenges of forming professional networks, finding money for startups or campaigns, and getting over the feeling of otherness and fear that keeps promising leaders “from the outside” from “daring to want more.” “The space to invent ourselves, to reimagine our futures, is narrower and sometimes seemingly nonexistent for those who do not occupy a place of privilege,” she writes. “We aren’t going to win playing by the written rules. So we have to figure out how to circumvent traditional systems and own opportunity.”

Abrams tells the Chronicle that her “readers are encouraged to take time to think through what their fundamental goal is and how best to achieve it,” which could be “through elected office or through social impact ventures or activism. But inherent is the idea that you are doing something not often done before, and must therefore chart your own path.”

The book is, essentially, tips from a pro on how to do that, and if you’ve ever been in a place in your life that includes business books on leadership, it’s refreshing to get one as candid as this. But Abrams remains focused on what is now the mission defining her life. “Everyone, regardless of industry, must speak out against voter suppression,” she says. “It’s reached a point where entire communities are being disenfranchised.

“When tech leaders, the music industry, and entrepreneurs speak out,” she adds, referring to her SXSW audience, “elected leaders will listen.” She points to the challenges facing her own state as well as Texas (where she earned her master’s degree, here in Austin) in voter suppression and election mismanagement – as we’ve seen on display at the Capitol with the sad debacle surrounding Texas Secretary of State David Whitley.

“Burdened voter ID laws, racially gerrymandered districts, and more have combined to disenfranchise too many voters” in Texas, she says, while in Georgia, “voters in 2018 faced malfunctioning machines, long lines, rampant voter purges, and myriad other issues. Some of these problems seem small, but they add together to create an intense system of suppression that becomes insurmountable.”

After having given the national Democratic response to President Trump’s latest State of the Union address, Abrams has a lot of big ideas and prospects, but she endeavors to keep focused on the small, important stuff and encourages you to do the same. “When we don’t have fair and free elections, it affects outcomes for everyone – education access, health care coverage, and economic mobility, but also which potholes get filled and when your trash gets picked up,” she says. “It’s everything about our daily lives.”
“She Might Just Be Her Own Character”

**ELISABETH MOSS HEADLINES SXSW IN OPENING NIGHT FILM US, AND PROBES THE COST OF FAME IN HER SMELL**

BY DANIELLE WHITE

Elisabeth Moss isn’t exactly a stranger to portraying subversive characters: As Mad Men’s ambitious copywriter boss babe Peggy Olson, or in the character of Offred, aka June, in The Handmaid’s Tale, a role which allowed her to perfect the cold inscrutable stare, she shines in environments designed to keep her characters down. There’s a modus operandi at play that uses her power of manipulation for personal advancement, and we feel like that’s okay.

In Her Smell, the system is jiggered – well, actually, there is no system; this is the land of rock & roll: Anything goes as long as you put on a show. As fictional ex-superstar Becky Something of the female trio Something She, Moss personifies chaos, and the only end goal apparent is self-destruction. She’s gone down the rabbit hole of pursuing a passion (the beginnings of which are portrayed in more up-tempo rock & roll films such as Ladies and Gentlemen, The Fabulous Stains, and We Are the Best!), but it’s left her worse for the wear: Suffering from addiction and undiagnosed mental illness, Becky harasses everyone’s vibe. She’s that categorically toxic person all those memes tell you to write off immediately. It’s an absolute trainwreck to watch. My favorite scene is when she runs onto the stage to perform, bleeding and handcuffed, not so much because it encompasses a gruff punk rock fuck-you to everyone in the room, but because it’s also so outrageously heartbreaking.

Moss said the idea for the project – her third with writer/director Alex Ross Perry – developed over three years: “Originally, we were thinking it was going to be one location, a couple of actors, and then it turned into this five-act structure. … We were inspired by the idea of a person, a woman, who is the mother of a small baby and who is also an addict, and what does that look like?”

Aside from screening Her Smell, and her role in the eagerly awaited opening night film, Jordan Peele’s Us, her SXSW schedule includes a conversation between herself and longtime friend and recent collaborator Brandi Carlile – like Becky, a mother and a musician, but that’s where the similarities end. Moss said, “In her song ‘The Mother,’ she alludes to how having a child is more important to her than some of the other things that can come with fame and fortune. There are some parallels there that are interesting with Becky, Brandi obviously chose to go a different way.”

Her Smell features original songs from Keegan DeWitt (Hearts Beat Loud, The Long Dumb Road), but it opens with Moss performing a cover song: the Only Ones’ “Another Girl, Another Planet” (which also does the job of bringing to mind a different era). While the story is fictional, it seems like an odd choice. Moss explained: “We didn’t want to make a music film. We wanted to make something that captured the era [and]

**QUEEN OF THE SQUARED CIRCLE**

**WOMEN USED TO BE AN AFTERTHOUGHT IN PROFESSIONAL WRESTLING: NOT ANYMORE**

BY RICHARD WHITTAKER

Charlotte Flair is on the road. That’s what she does, 200 to 300 nights a year, traveling from town to town, show to show, but this time, it’s a non-work-related trip. “I’m driving to Atlanta for my father’s surprise 70th birthday party,” she explained.

But her dad isn’t just anyone. He’s Ric Flair, the stylin’, profilin’, limousine riding, jet flying, kiss-stealing, wheelin’, n’ dealin’ son of a gun – to many, the greatest legacy wrestler. She’s chasing the women’s championship last year, the TV announcing team of Honor, the second-biggest promotion in the U.S., crowned their first-ever women’s champion year, the TV announcing team apologized on-air for taking so long.

But it’s a lightning-in-a-bottle moment for the WWE, with Flair part of pro-wrestling’s hottest feud. That hate she talked about, that’s a positive: she’s the entitled heel, the legacy wrestler. She’s chasing the women’s championship, currently held by former UFC champion Ronda Rousey. In her way is Becky Lynch, the bloody-nosed babyface (wrestling parlor for the good guy), who many see as this era’s Stone Cold Steve Austin.

The change didn’t begin in the WWE’s main roster, but instead in NXT. Think of it as WWE’s farm league, a place for experimentation: down there, alongside Lynch and current WWE Women’s Tag champions Sasha Banks and Bayley, Flair was one of the Four Horsewomen, and they tore the house down every night, while the women wrestlers on the supposedly bigger shows, Raw and SmackDown, were lucky if they got TV time. Flair said, “Being with a group of women who were so hungry, and worked so well together, and then watching the women on the main roster not have the same opportunities. And then the women on the main roster seeing the women on NXT getting these opportunities like main-eventing [the NXT-branded PPV] TakeOver, main-eventing live events, and getting the buzz around, not having two-minute matches, but having 20-minute matches. It elevated everyone’s game.”

Main-eventing WrestleMania this year isn’t the end of the road. For Flair, it’s just the next phase, and she’s itching to see who will challenge her for next year’s main event, and the year after, and the year after that. She said, “I want the new girls to come up and say, ‘Hey, I want your spot.’ I’ll say, ‘Try me.’”

WWE superstar Charlotte Flair
was about Becky and her band and her friends and her family. But we didn’t want to make a documentary about that time period, about grunge or riot grrrls or that kind of thing. There was a lot of stuff that was drawn on for inspiration, but the music was a layer to the story, just like music always is in the process. But we didn’t want to make it the focal point.”

And with the time period, and the costuming (sequins and babydoll dresses) and makeup (mascara dark and usually running), and the red lipstick and bleached blond coif, it’s easy to make a Courtney Love connection, but Moss said the inspiration for Becky is a bit more wide-ranging. “She’s an amalgamation of that kind of person. It doesn’t even necessarily have to be in music. I watched a lot of people who were extremely famous and addicts. I watched a lot of Marilyn Monroe movies, even though she didn’t have that toxic personality, but there’s the idea of fame and addiction and the kind of person it can make you. Alex always says Axl Rose was one of his biggest inspirations for Becky. … I think when you see a character like that you want to try to grab on to something real, like ‘Oh, she’s like that. She’s like that.’ But she might just be her own character.”

Where we’re used to men acting terribly in these situations and no one batting an eye, it’s a bit uncomfortable watching a woman going all Jim Morrison while holding her infant child. “We didn’t have any intention on holding back on that. We wanted her to be someone who repels the people around her. … When it’s a woman, we tend to be far more judgmental. When it’s a man, it’s kind of glamorous and exciting.”

Going against the (gender-lined) grain in such a way seems like it would be a difficult project to make. “Any time you have a movie led by a female protagonist, it’s always a little bit tougher to make. That’s just the facts, unfortunately. It’s not tougher for it to be successful, because they make money. And ratings are high on female-led television shows, and female-led movies make money. But it’s a little tougher to get them made initially because you are dealing with a world that is largely dominated at the top by men and corporations, so it is a little tougher. And then, she’s not a heroine, or even someone that you should even like.”

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Free Press Under Fire
THE NUMBER OF JOURNALISTS KILLED ON THE JOB IS RISING
BY MICHAEL KING

A likely place to begin a discussion of the human costs of journalism is with the Committee to Protect Journalists’ listing for Jamal Khashoggi, the Saudi Arabian journalist-in-exile assassinated by Saudi government agents at the country’s Istanbul consulate on Oct. 2, 2018. The listing provides a brief summary of the “deeply depraved” murder, and under “Case Status” notes: “Complete Impunity.”

Most of the world is now familiar with Khashoggi’s singular case, but he is also just one representative instance in the CPJ’s current campaign against “Global Impunity.” CPJ Advocacy Director Courtney C. Radsch, one of the participants in “The Human Cost of Journalism” panel for SXSW, told the Chronicle that CPJ monitoring reflects that “in nearly 9 out of 10 cases of journalists murdered, the killer goes free.” Radsch is hoping the panel will help raise public awareness about the issue, and about the number of journalists killed worldwide in the course of their work. “The murder of Jamal Khashoggi,” she says, “really highlighted the danger that journalists face around the world.”

Another panel member, Karen Attiah, was Khashoggi’s editor and colleague at The Washington Post, where he wrote a regular column on international affairs. The morning I spoke with Attiah, she and her Post colleague David Ignatius had just been given the prestigious George Polk Award for their ongoing work on Khashoggi’s story. “It’s very bittersweet,” Attiah said. “I’m heartened by the ongoing work on Khashoggi’s story is representative of the threat faced by journalists everywhere (including the U.S.), starkly reflected in CPJ’s annual statistics. “We categorize them as ‘killed in crossfire,’ ‘dangerous assignments,’ or ‘murdered,’” explained Radsch. “Last year, there were 53 journalists killed; 34 of those journalists were murdered. That represents an 88% increase over 2017, in which 18 journalists were murdered, out of the total of 47 journalists killed. … The percentage of journalists murdered increased significantly.”

Attiah had recently returned from visiting her family in Ghana, ranked highly among African countries for press freedom. Yet while she was there, journalist Ahmed Hussein-Suale was assassinated by gunmen, apparently in retribution for his reporting on corruption, after a Ghanaian politician had publicized his face and name.

“Jamal has become the global symbol,” said Attiah. “But there are just so many journalists — and not just journalists, but just people who are outspoken. People around the world pay the price for just speaking their minds and wanting to pursue the truth.”

Both panelists noted the foreboding effects of the Trump administration, and of Donald Trump’s repeated denunciations of “fake news” and of reporters, in Stalinist fashion, as “enemies of the people.” Such statements by Trump and his supporters, said Radsch, “have led to a deterioration in the conditions globally. It sends a signal to those in power around the world that it’s okay to attack journalists, and that the United States is not going to push back.”

PROBLEM-SOLVING WITH YOUR 2020 PRESIDENTIAL CANDIDATES

At least five declared candidates for president in 2020, from both parties, and some potential entrants will bring their campaigns to Austin for “Conversations About America’s Future,” a collaboration between South by Southwest and The Texas Tribune happening the first weekend of the conference at ACL Live at the Moody Theater, open to all badge holders.

Leading the presidential pack at SXSW will be Sens. Amy Klobuchar and Elizabeth Warren, along with Texas’ own Julián Castro, South Bend Mayor Pete Buttigieg, former Colorado Governor John Hickenlooper, and on the red side, former Massachusetts Governor Bill Weld, the first primary challenger to President Trump. Also confirmed for the conference (though not yet for the campaign) is former Ohio governor and 2016 contender John Kasich, as well as non-2020 aspirant and House Minority Leader Kevin McCarthy.

These “Conversations” will be one-on-ones with prominent journalists, such as Time’s Anand Giridharadas (Warren), BuzzFeed’s Ben Smith (Hickenlooper), Huffington Post’s Lydia Polgreen (Castro), and Crooked Media’s Ana Marie Cox (Buttigieg), “There is no better place to have these important conversations about the future of our country,” said SXSW’s Hugh Forrest in a statement. “Our audience is made up of a young and diverse group of people, who are savvy [and] smart ... I couldn’t think of a better group to have participate in helping solve complex problems.”

— Mike Clark-Madison
Australia House returns to SXSW Festival

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Virtual reality is almost ready for you now, citizen; thanks for waiting. Most of the kinks have been worked out—it’s reliably persistent, instead of glitching sideways when you’d rather it didn’t; it’s no longer likely to make you projectile vomit due to unintentional inner-ear provocation; and the price of entry via haptic equipment continues to drop like a dubstep bass note.

So, here we are. But where, exactly, is here? What is VR—now that it’s more generally capable of being used—being used for? (And yes, of course we ask the same question of VR’s hybrid sibling, Augmented Reality.)

Scan the schedule of panels and demos at SXSW and you’ll guess that entertainment is the major activity that’s been pushing the boundaries of this nascent technology. People are either talking about the entertainment possibilities of it, or they’re talking about how they’ve already offered multisensory experiences built from those possibilities elsewhere, or—like last year’s “The Arium” experience from Vrai Pictures and this year’s “Mars Home Planet” and more—they’re offering a smorgasbord of VR entertainment right here in the brief South By sector of River City. They’re offering entertainment that’s narrative or abstract or game-based or some Frankenstein-combo of all that, and ready to be entered into immersively—that’s the key word—as if you’re finally accepting a.e. cummings’ erstwhile invitation, “there’s a hell of a good universe next door; let’s go.”

But creative expression in VR and AR—and an audience’s enjoyment of that expression—is only the most obvious area of activity. (And, lest anyone dare call it “art” too emphatically, note that much of what passes for entertainment also works hand-in-wired-glove with the more mercenary substratum of SXSW that gets its undergarments moist by thinking about How to Advertise Harder.)

What VR is increasingly being used for, though, is education—for professional training purposes, even, where an interactive mock-up of reality can be a far more effective learning medium than a textbook or a slide-show or even umpteen reels of Oscar-level but unidirectional cinematography. Thus does Canada-based VR Vision render environments for teaching medical technicians how to use the complex equipment their jobs require. Thus are the tech wizards of Accenture, for instance, creating you-are-there simulations for social workers who must deal with child welfare and the PTSD of military veterans.

And as for military simulations—the ones beyond those already extant in the gaming scene—well, we’ve been advised that the latest ones are 1) scary good and 2) classified-information-so-STFU-civilian. Semper Fi, amirite?

But, OK, you want to know more about what’s going on in the rapidly expanding field, and you want to find out about it (as if paradoxically) in what the most fervent geeks call “meatspace”? That’s what the interactive programming of SXSW is for—and we recommend a few events that will give you that straight-from-the-source information (and/or sensory experience) you crave:

**LIGHTS, CAMERA, HEADSET**

**WILL COMMUNAL VR BE THE NEW CINEMA?**

By Matthew Monagle

When it comes to the future of virtual reality, there’s a consensus that high-quality at-home experiences are the goal. But there’s equal consensus that this isn’t necessarily where the industry’s current strengths—or its future—lie.

According to Max Rheiner, founder of Somniac and co-creator of the Birdly VR flight simulator, “To have the full potential, the full possibilities which VR can give, then you have to go for a specific location.” While Rheiner believes the in-home market is the industry’s ultimate goal, he also argues that to explore the full spectrum of senses in VR, you need more than a headset and high-end headphones. Jenni Cook, head of production at Dreamscape Immersive, shares that opinion. For Cook, the potential of location-based experience (LBE) to unlock shared immersive experiences justifies its lack of portability. “VR doesn’t have to be an isolating event,” Cook explained, “and you can give your guests true agency within it to work together and get a personal experience—a communal experience—out of the same story.”

This idea that virtual reality will increasingly be housed in commercial spaces and offer a communal aspect not present in the traditional theatrical experience may ring in the ears of people worried about the future of film as a medium. But for many of the people speaking on immersive technologies at this year’s SXSW conference, the VR industry has actually taken a small step back—and that should be viewed as a good thing. “It’s a kind of odd space we’re in, where VR is trying to go through its own growing pains but at the same time is dealing with the expectations of a number of people,” explained Vrai Pictures founder Jessica Brillhart, one of this year’s keynote speakers.

Brillhart sees through a list of stakeholders—ranging from technology companies to audiences—who each argue for a future of the industry. However, going forward, creators will need to take a more active role in shaping the technologies they use, since technology limits and shapes the types of stories being told. To achieve creative independence, creators must be willing to engage with the technical side of things. Brillhart sees a parallel between this and early innovations by filmmakers that led to the widespread use of non-static cameras. “Would camera manufacturers have decided to do that on their own? No,” Brillhart said. “If a filmmaker had gone to them and said, ‘Can you do this?’ would they have listened? Probably not. It took filmmakers to say, ‘I want to do it this way; there’s something important here that could work for other people too, not just me,’ and then they did it themselves.”

In other words: Rather than being overly dependent on individual technologies—or being reactive to changes outside of their control—creatives should take an active role in shaping their immersive experiences from a technological standpoint as well. This way, they can better dictate the types of storytelling capabilities that VR production companies are generating. “It’s no different from the world of animation,” offered Cook. “When we first made 2-D animation, we used a pencil and paper. By the time I left, we were still using 2-D, but the technology had advanced. Still, all of this is in the service of great storytelling.”
Virtual Cinema
Monday-Wednesday, March 11-13, 11am-6pm
JW Marriott Griffin Hall

The majority of VR projects at the festival are arranged within one enormous room for your buffet-style pleasure, and this is that room. Each of the 25 projects, from a diversity of international producers, is a unique experience that ranges from five to 40 minutes. This is where you go to experience the thing itself before learning more about the “how and why” in panels and presentations. For your consideration, we’re pointing out “-22.7°C,” Jan Kounen’s aurally rich documentation of recording sound in the Arctic’s barren wastes; “Mechanical Souls,” Gaëlle Mourre’s science fiction about humanoid robots hired to assist with a fancy Chinese wedding; and Armando Kirwin’s “Mercy,” about a 14-year-old girl in Africa who, suffering a large tumor on her face, must travel through the jungle for days to reach a life-transforming surgery. This showcase runs for three days, remember, so you could see it all.

Creating Contemporary Art in Virtual Reality
Tuesday, March 12, 12:30pm
JW Marriott Salon 1-2

Khora Contemporary is touted as the first VR art production house in the world, having facilitated creations by Christian Lemmerz, Yu Hong, and others. In this panel session, Khora founder Peter Fisher talks with contemporary artists Lemmerz and Jakob Steensen, both of whom have worked professionally with virtual reality, as they reveal the discoveries of those collaborations.

Immersion at Scale: AR/MR Will Change Everything
Monday, March 11, 11am
JW Marriott Salon 3-4

What does a society of people using wearable computers (headsets, glasses, Magic Leap, HoloLens – you know the deal) look like? What does near-universal access to augmented reality imply for the retail industry, the brands that supply it, and the citizens that consume it? Reps from the Consumer Technology Association, TechTalkStudio, Unity Technologies, and Tool of North America swear they can paint a likely picture for you.

Total Recall: The Future of Learning With VR
Tuesday, March 12, 9:30am
JW Marriott Salon 1-2

This is a talk from that Accenture group we mentioned above, which creates, among other things, learning environments that “use immersive storytelling and interactive, voice-based scenarios [to] completely transform how front-line staff in human services hone their skills and professional judgement.” They’ll tell you how they go about doing just that.
Humans’ genetic makeup has recently become a playground for scientists and doctors to experiment with individualized solutions for diseases. This concept, known as personalized medicine, is changing the way we solve problems. Robyn Metcalfe, director of the nonprofit Food+City and lecturer at UT, says the future of our food will be personalized, too.

“How would you feel if you gave up all your personal information – forget privacy – and someone could make the perfect food for you that could extend your life by five to 10 years?” Metcalfe asked. “Would you do it?”

Just as smartphones and Twitter completely transformed the way society communicates, recent technological advancements in the food industry – deemed the “Fourth Agricultural Revolution” – will change the way food is produced and consumed. Plants growing without soil, meat produced in a lab, and artificial intelligence measuring peak harvest times are the future realities of eating. And Metcalfe says although she is pro-technology, we need to be aware of the consequences of these advancements.

“I bring these sorts of issues up not like I think everybody’s being screwed over by technology or anything, it’s much more [than that],” Metcalfe said. “Let’s be smart about it. We can make choices that will determine what we eat in the future if we’re paying attention.”

The exact pros and cons of the “Fourth Agricultural Revolution” are undetermined, Metcalfe said, but she is worried the dehumanization of the food system will receive pushback from those who value “meaningful work you can see your own fingerprint on.” She says at some point, people will place a limit on the technological advancements they are okay with.

“When we replace so much of the human workforce in our food system with machines, robots, drones, or AI, will we lose some of our humanity? Because food is so personal, so human,” Metcalfe said.

Art Markman, UT psychology and marketing professor who has previously written about changing habits, says changes in food production will influence people’s food rituals and beliefs. Despite being created in a mechanized environment, Markman says advertisers will decorate food packaging with images of natural farms, building a mythology around our food that provides a certain amount of comfort about where it comes from.

Markman questions whether we will embrace this “Jetsons-style, futuristic food model” or still idealize traditional agricultural practices. “Some of that may just have to do with what kinds of things make people comfortable,” Markman said.

When you walk into a restaurant today, you will see people sitting in groups, most eating while on their phones, Markman said. Instead of functioning as a way to connect with a community, eating has become a solitary act due partly to technological advancements.

“Whether it’s people sitting at home and watching television while eating, or going to the Alamo Drafthouse and sitting and eating, we’re seeing these shifts and this separation of the social component of food from the need to feed,” Markman said. “We have lost some of that connection.”

Metcalfe’s newest book, Food Routes: Growing Bananas in Iceland and Other Tales From the Logistics of Eating, comes out this month. Metcalfe says her book discusses the effects of bringing this much technology into a human-based need and subject.

“[Technology is] here – it’s happening faster than you’ve ever imagined,” Metcalfe said. “But it is super frickin’ complicated, so let’s wake up and pay attention.”

The Future of Eating: Wednesday, March 13, 12:30pm, JW Marriott Salon AB

The time has come, the Food Track said, to talk of many things: of food and drinks and climate change, of future plans and beans. From alternative protein sources to technology’s effects on humanity, the hive mind is razor-focused on driving positive change by adjusting policies to better facilitate a healthier and more sustainable future of food innovation. Industry insiders and experts from a wide range of foodie fields will be in attendance.

HOW SWEET IS OUR FUTURE?
Tuesday, March 12, 9:30am, JW Marriott Salon C
A one-man show, Andy Dratt (Imbibe Inc.) will present a talk on “the demonization of sugar” and how that has affected not only public health, but the entire food system. Consumer demand wields a tremendous amount of market power, and the sweet, sweet, sugary truth is that Americans want better choices when it comes to their drinks and desserts.

AG TECH SHAPING THE FUTURE OF FARMING
Monday, March 11, 9:30am, JW Marriott Salon C
Darren Anderson, Ph.D. (Vive Crop Protection), Alex Heine (Quantified Ag), Randy Sprock (Sprock Brothers III), and Megan Vollstedt (Iowa AgriTech Accelerator) join forces to take a look at how Silicon Valley – yes, that one – is shaping agriculture by helping farmers and ranchers tackle climate change-related challenges. Up for discussion: nanotech improvements for crop input and smart cattle tags (but no word yet on whether they’ll invite any animals to weigh in).

OTHER PANELS related to how the heck we’re going to turn this food-laden ship around include: “Tomorrow’s Perfect Food Narrative,” “Cooperation,” “Innovations of the Future: Food, Agriculture, and Startups,” “Food Revisited,” “Our Future Food System: Aesthetics of a Healthy Diet,” and “The Future of Food: A New Era of Culinary Innovation.”
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FEMALE FILMMAKERS TAKE THE FOREFRONT OF SXSW THIS YEAR

MOTHERS OF PERPETUAL INDULGENCE

SAINT FRANCES TAKES A CHARMING AND HONEST LOOK AT PREGNANCY

The blood-shy be warned: There’s a lot of red stuff in Saint Frances.

At 34, Bridget (in a spot-on portrayal by Kelly O’Sullivan) is careerless, kidless, and sleeping with a twentysomething bartender when two life-altering events happen near simultaneously: Bridget has an abortion, and she is offered a summer babysitting job for 6-year-old Frances (powerfully acted by an endearing Ramona Edith-Williams). Life questions, hilarity, taboo conversations, and blood clots ensue. Written by O’Sullivan, directed by Alex Thompson, and making its world premiere at SXSW, Saint Frances is both a quintessential millennial comedy and a timeless commentary on the things women don’t talk about.

While the humor is a bit more true-to-life than your average comedy, O’Sullivan and Thompson both approached the “abortion” story with light-heartedness in mind. “When I hear it’s a film about a woman who gets an abortion, I immediately think it’s an ‘issue film,’” explained O’Sullivan. Instead, the writer and director duo attempted – and achieved – what Thompson described as a “deceptively bright [and] vibrant summer movie.” But just like IRL, “It’s never just a fun summer,” O’Sullivan concluded. “There’s always something else going on.”

O’Sullivan began writing the script in earnest in January 2018, but the idea for Saint Frances had been bubbling within her for some time. Though she insists the film is largely fictional, its inspiration stems from the juxtaposition of two of the writer’s own major life moments. During her 20s, O’Sullivan worked as nanny, a job she described as a “bizarre, rich experience” that she always intended to write about. A decade or so later, O’Sullivan had an abortion and realized Hollywood’s representations of the process were not reflective of her experience. “You can be certain,” she said. “It doesn’t have to be traumatic. And it can be sort of everyday.”

The script plays the two life events off one another. Though never trivializing the experience, Bridget – even when questioned, “Do you want to know if it’s twins?” – never falters in her decision. O’Sullivan, joking about the many films and TV shows that portray women changing their minds in the doctor’s office, simply said, “No.” Saint Frances; then, is O’Sullivan’s response to America’s hush-hushness about abortions. “You hide that you’re carrying a tampon to the bathroom,” said O’Sullivan. “My abortion was my most extreme ‘oh, you shouldn’t talk about that’ experience. The secretiveness didn’t feel right, but still, O’Sullivan admitted, it’s difficult to share her story at a larger level. “I’m worried some hate might be thrown this way.” Like the characters in her film, she found herself hesitant to discuss her experience but credits a good friend with helping her come to terms with speaking up. “She told me: ‘You have to talk about this if you don’t want that fear to continue.’”

Of course, Bridget’s abortion isn’t the only unspoken issue tackled onscreen. While their nanny spends her summer bleeding through pants and attempting to wrangle a precocious little girl, Frances’ moms, Maya (Charin Alvareza) and Annie (Lily Mojekwu), are facing their own life hurdles. In her late 30s, Maya has just given birth to their second child. Any pregnancy that happens over the age of 35, the character explains, is clinically referred to as a “geriatric pregnancy”: “Likely coined by a geriatric ... white man.”

Maya, of course, provides an interesting comparison for Bridget. Though the conversation about Maya’s pregnancy is brief, the effect is powerful. Both Bridget and viewers are quick to do the math, and she becomes a proxy for the many millennial women out there (including this writer) becoming increasingly aware that while the world continues to treat us like teenagers, we’re rapidly approaching the age of geriatric pregnancies and real life questions: Are we ready, do we want, and can we (still) have children? Onscreen, Maya – silently struggling with postpartum depression – stays home with the baby, and Annie returns to work full time.

O’Sullivan said – and Thompson agreed – that the issue they’re facing is something many couples, straight and queer, struggle with” as one parent works to support the family while the other grows increasingly overwhelmed at home. This ultimately leads to a breakdown of communication; but, bathed in these summer vibes, all can be mended by daring to have an open and honest conversation.

Ultimately, Edith-Williams as Saint Frances offers Bridget some much needed healing and love – “Not for the abortion, but for the shame she feels for her life,” said O’Sullivan. But it’s not just Bridget on the receiving end of that blessing. It’s all of us.

~ Sarah Marloff

BLOODLINES AND SCARS

ANNABELLE ATTANASIO TACKLES INHERITED TRAUMA IN MICKEY AND THE BEAR

As Mickey and the Bear opens, Mickey Peck cycles through the early morning routine familiar to most heads of household: divvying up meals and frying up eggs while calling out for her charge, the unseen Hank.

A rap on the door by the police, however, soon reveals that Hank is neither partner nor child, but a father in need of collection after spending the night in jail for driving under the influence – an occasion proven all too familiar by Mickey’s blasé utterance to the officer: “I’ll get my shoes on.”

In her debut feature, actor-turned-writer/director Annabelle Attanasio chronicles the seemingly loving yet unpredictable relationship between Mickey (Camila Morrone) – a high school senior in remote Anaconda, Mont., with dreams of attending college in San Diego – and her widowed, Marine Corps veteran father (Hold the Dark’s James Badge Dale), who spends his days engulfed in an oxycodone, bootlegged haze at their shared mobile home; Attanasio described the pair as “thick as thieves” and also the source of each other’s codependent tendencies.

CONTINUED ON P.18
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A NEW PARADISE LOST
THE GARDEN LEFT BEHIND BEARS WITNESS TO ANTI-TRANS VIOLENCE

“Every time I leave the house I don’t know if I’m going to come back.” According to filmmaker Flavio Alves, those words from co-producer Kristen Parker Lovell made an impact on his script for The Garden Left Behind.

His film tells the story of Tina (Carlie Guevara), an undocumented, Mexican trans woman living in New York with her undocumented grandmother (Miriam Cruz). It doesn’t take long for viewers to fall for newcomer Guevara – one of nearly 200 trans women who auditioned for the role. Working off-the-grid as a cab driver, Tina seeks a gender dysphoria diagnosis from her therapist (Ed Asner) in order to access hormone replacement therapy. But despite her loving and refreshingly supportive grandmother and close-knit group of friends, the story goes from bleak to grim, and is unrelenting in its depiction of anti-trans violence.

It’s no secret that trans women of color are the most targeted members of the LGBTQ community. As GLAAD – an official supporter of the film – notes in the credits, 2018 was the deadliest year on record for trans Americans and most of the victims were trans women of color. Yet, even in that context, is The Garden Left Behind a story that needs to be told or trauma-porn?

Alves – a gay, previously undocumented American filmmaker from Brazil – spent a year researching and interviewing members of the trans community, advocates, and health care professionals before writing the script. Throughout his research, and continuing well into production, Alves said violence against trans women came up again and again. Ultimately, he decided, excluding it from the film would be a “dis-service” to the community. Lovell agreed, noting: “When we talk about violence against the trans community it often falls on deaf ears.”

For Alves and Lovell, The Garden Left Behind transcends the characters’ suffering because they defy the typical trans tropes often found in film. “This story depicts Tina as a real person,” explained Lovell. “We see her in some of the most vulnerable moments of her life simply trying to exist in a world that tells her she shouldn’t.”

Aside from Tina’s onscreen humanization, Alves said he was also committed to casting trans actors and hiring trans crew members to create an authentic film. He said he hopes what he called an “investment” in the community will give more trans creators the “tools to get to the director’s chair” and tell their own stories. But, above all else, Alves and Lovell see Tina’s story as a call to action. “I want our film to change people’s perceptions about how and why these things occur,” summed up Lovell. To raise awareness of the violence that has “plagued our community for a very long time. Then, just maybe, people will get why trans lives matter.”

– Sarah Marloff
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STORIES OF OUTSIDERS, AND THE IN-CROWD THAT HATES THEM

Bob Byington and Kaley Wheless Go to Nebraska in Frances Ferguson

Frances Ferguson is a likable film about an unlikeable person, and if any phrase can be used to describe the work of Austin director Bob Byington, that one may as well be carved in stone: “I don’t think I seek out the outcast,” Byington said. “It’s that the storytelling tends to head in that direction, and then we hire charismatic actors to make up for that.”

Byington’s films are often defined by protagonists with a misanthropic streak – the grating, the deliberately awkward. Stories like 7 Chinese Brothers have put off-putting men in front of the camera. This time, enter Austin actress Kaley Wheless as the eponymous Frances, a perfect addition to Byington’s rogues’ gallery. A substitute teacher in small-town Nebraska, she becomes a celebrity of sorts after a transgressive little sin and sees the life she thought she despised fall away. Wheless said, “I’d been working shop short pieces about a millennial character, where the main focus was her attitude, and that she was very blase. Then I remember Bob seeing a New York Post article about one of these female students, who was having a relationship with her student, and getting caught, and the whole media storm that followed.”

It’s ripped from the headlines – or rather, in keeping with Byington’s quiet sense of observation, neatly clipped and curated. It’s also territory that he has tackled before, in his 2008 comedy RSO [Registered Sex Offender]. But while that film had the archetypal male sleaze bag at its heart, the more Byington and Wheless looked into these student/teacher stories, the more cases they found “of younger teacher women in their mid-20s, and they look kind of similar,” said Wheless.

That began what Byington called “an organic shift from the short into the feature,” which kept Wheless aboard not simply because she had been there first, but because she was on his creative wavelength. He said, “I’m always attracted to language in a movie, and the language is very specific. Every word in the film is curated, and we couldn’t have done that without her. And Nick.”

Nick being Nick Offerman: the lachry, burly comedian returns for his fifth run with Byington (after RSO, Somebody Up There Likes Me, Infinity Baby, and the oft-forgotten 1999 comedy Treasure Island, which starred both Offerman and Byington and was written by Frances Ferguson scriptwriter Scott King) as a narratorial voice. Wheless said, “We were playing with people’s perception of her, and this crime in a small town, and the way she was being looked at and ostracized by everyone, and to have someone like Nick talking about it from the outside where you’re put in the position of the town to watch her and look at her a little differently, I think it just highlighted that element of her being under scrutiny, of people looking at what she’s doing and not being sure of why she’s doing it.”

For a longer version of this story – including why this Austin duo had to go to rural Nebraska to tell this tale – visit austinchronicle.com/sxsw.

Small-Town Sins

Frances Ferguson

Sunday, March 10, 9pm, Atom Theater at ACC

Tuesday, March 12, 11:30am, Alamo Ritz

Friday, March 15, 1:45pm, Stateside

Narrative Spotlight

Frances Ferguson

Narrative Feature Competition

The Art of Self-Defense

Sunday, March 10, 2:45pm, Paramount

Tuesday, March 12, 11am, Atom Theater at ACC

Friday, March 15, 7:45pm, Stateside

Leaders and Followers

Riley Stearns Goes on the Offense with The Art of Self-Defense

Most filmmakers use their Twitter feeds to publicize their work, and for his new movie, The Art of Self-Defense, writer/director Riley Stearns has been undertaking the necessary self-promotion. However, he’s only posted two photos of himself: one on the podium at the International Brazilian Jiu-Jitsu Federation’s 2018 championships; the other as he stands, a nervous smile on his face, next to MMA legend Georges St-Pierre.

After six years as a self-described “jiujitsu guy,” the Texan filmmaker merges his professional and personal passions in his new psychodrama. But when he started writing the script about three years ago, he wasn’t interested in making another Karate Kid. Stearns said, “I was really interested in doing a martial arts movie, but maybe exploring ideas that maybe you wouldn’t think to explore in a martial arts movie.”

A native of Pflugerville (best known to non-Texans as the place where The Texas Chain Saw Massacre was shot), Stearns’ 2014 feature debut, Faults, focused on a cult deprogrammer who finds himself out of his depth; and while there’s something undeniably cultish about the dojo in The Art of Self-Defense, the real connecting tissue between the two films is their leading men, each on a voyage of self-discovery. However, they find that they are not the good men they hoped to be. Stearns said, “It’s the characters embracing a little bit of the darkness inside of them.”

His flawed protagonist here is Casey (Jesse Eisenberg), a nebbish nobody who gets assaulted by a biker gang and decides to take martial arts lessons to learn to protect himself. But the nameless Sensei (Alessandro Nivola) and his loyal lieutenant Anna (Imogen Poots) have different plans for him. Casey is left to ponder many of the same questions that Stearns asked about himself – and the nature of modern masculinity – when he was out on the practice mat.

“I feel enough like a man in front of everyone else? Does that guy think about masculinity? Does he think that other men are intimidating?”

Yet Casey is not left to ponder this in a structureless environment, as Sensei’s dojo has systems and hierarchies: some clear, some hidden, all unlocked by determination and devotion to the rules – another aspect shared with cults. “In Faults,” Stearns said, “we talked about levels. Each time you get to a level, there’s a new level to achieve. And in martial arts – and not just in the movie, in martial arts in general – there is that belt system of, ‘Oh, this person has been around longer and knows more than me and has this belt.’ So there is a hierarchy.

“If you’re rolling and sparring in jiujitsu [and] you bump into the upper belts; if you’re a lower belt then you move aside for them. And even if it’s not a cultlike thing, it’s still has that feeling of, ‘Oh, they’re better than me, I have to move aside for them.’ And in the movie, it’s just taken to the nth degree.”

So The Art of Self-Defense is not an attack on martial arts (especially not on jiujitsu, even though Stearns swapped it out in the script for the more cinematically striking form of karate). Instead, the filmmaker seems gleeful to talk about what has become an abiding passion. When he first started watching combat sports on TV, he said, “I would change the channel because I was a little embarrassed. … I wasn’t supposed to be watching people punch each other in the face. That’s not cultured. But I think, over time, everyone has embraced it as more of a sport, and less something that jocks and meatheads do.”

Moreover, what appealed to him about the emphasis on grappling in jiujitsu was its potential as the perfect dynamic for an underdog story. “When the fight goes to the ground, I really liked the idea that the smaller guy could use leverage and technique to beat the bigger guy.”

-R.W.

“Did I feel enough like a man in front of everyone else?”

Writer/director Riley Stearns on the fears driving Casey (Jesse Eisenberg) in The Art of Self-Defense.
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THE WEIRD MADE FLESH
A PERSONAL LOOK AT HOW BECOMING LESLIE BRINGS AUSTIN’S QUEEN OF SOUL INTO POSTHUMOUS FOCUS

Twenty years ago, we didn’t think much about who Leslie Cochran had been, or would become, when we made him a hero of the moment. Landing in turn-of-the-century Austin in tiara and thong, he became the Weird Made Flesh, and when filmmakers Tracy Frazier, Ruby Martin, and others in Leslie’s orbit began to document the spectacle in 2005, his celebrity was at its peak even as signs of his decline were becoming easy to see. Now, Frazier and Martin’s long-in-the-making documentary Becoming Leslie brings Austin’s Queen of Soul into literal focus, both as a man who changed Austin, and one who Austin shaped into an activist, influencer, and role model.

Leslie’s been gone since 2012, and while my generation may view Becoming Leslie wistfully as a portrait of a man and a city we miss, the film’s power really lies behind the spectacle - the campaigns for mayor, the late-night TV appearances, all the way through to the end-of-life reminiscence in The New York Times. “The swift changes of Austin become a backdrop to time passing, and the city as a character mirrors Leslie’s story,” the filmmakers note, and for those of Austin’s new era, who know the name or bought the fridge magnets but weren’t part of that story, Becoming Leslie meets your biographical needs, and does much more.

Albert Leslie Cochran, 45 years old when he hit town in 1996, was already accomplished at charismatic alcoholic drifterhood, and with a lot of backstory – much of it unpretty. Leslie’s splashy debut on Austin’s streets, almost immediately joined in battle with the cops and bringing fresh eyes to the homeless underside of what was still a shiny new boom, was also his coming-out party as the gender nonconformist who would change his name to Leslie Alicia Cochran, the queer man whom his family of origin back in Miami never knew until the end. In both homelessness and queerness, Leslie got to be Weird in a way that wasn’t always comfortable and that we, now decades later, view rather differently.

But Leslie was also Weird on an individual level: never “just a homeless person,” but never fully not being one; almost always intoxicated; and in his commitment to “always living because I’m afraid of dying,” putting himself at risk and complicating the lives of those who tried to steer him away from that danger.

IN BETO O’ROURKE’S PASSENGER SEAT
AN UNCONVENTIONAL CAMPAIGN HISTORY IN RUNNING WITH BETO

An unconventional campaign deserves an unconventional campaign biography, and Austin-based director/producer David Modigliani began the process of making his documentary Running With Beto in a suitably unconventional way. He met Beto O’Rourke in April 2017, on a sandlot baseball field where Modigliani’s Texas Playboys, an Austin amateur hardball club, faced off against O’Rourke’s El Paso team, Los Diablitos. Modigliani was a playwright-turned-documentary filmmaker (including his 2008 portrait of outgoing President George Bush’s hometown, Crawford), and O’Rourke was a fairly obscure congressman who had taken it into his head to run for the U.S. Senate. But an impromptu post-game speech on a hay bale persuaded Modigliani that the lanky center fielder might be “a generational political talent” with “a magnetic personality that could make his race more than just a statewide story.”

Modigliani pitched the idea of a campaign documentary to O’Rourke and his campaign, and by November had received full access and creative control. The film was independently funded and the campaign had no approval rights. “It’s a testament to him that he was willing to do that,” said Modigliani, and a testament to the transparency that he was trying to build into the campaign. O’Rourke made a commitment to visit all 254 Texas counties. The film crew didn’t keep up with the entire schedule, Modigliani said, but did total 47,000 miles of Texas highways and 700 hours of footage. “The campaign kept up a seemingly inhuman pace,” he said. “They rarely stopped for lunch, and kept the motor running when they stopped for bathrooms...” It was a privilege to travel with them, and to see the amazing energy in these small towns, many of which had never been visited by any campaign.” (Surprisingly, O’Rourke did most of the driving himself – Modigliani said he preferred being “in the driver’s seat,” but also believed his staff was better employed working the phones, schedules, and social media.)

The film catches the headline moments - O’Rourke’s heralded statements on gun control, immigration, and NFL-player protests (“I can think of nothing more American”), along with a few reflexive shots from GOP incumbent Ted Cruz (“big-government, gun-grabbing liberal”). But it also carves out smaller subjects in the determined but not always overjoyed support from O’Rourke’s family, as well as three volunteers who become part of the larger narrative: Amanda Salas (McAllen), defying her conservative parents; Shannon Gay (Bulverde), a non-sense TexFeminist; and Marcello McClinton (Houston), a gun-violence survivor who helps coordinate gun-control events, especially in the wake of the May 2018 mass shooting at Santa Fe High School.

“They became representative,” Modigliani said, “as well as a Greek chorus in a way. ... At the end of the film, as they try to process the defeat, they give the feeling that this is the beginning of something rather than the end of something.”

There are other Austinites on the film team, among them producers Rachel Ecklund and Rebecca Feferman, a veteran of SXSW’s booking team introduced to Modigliani through South By Director of Film Janet Pierson, (SXSW Film Festival founding Director Nancy Schaefer, later of Tribeca, is yet another producer on the film.) Feferman’s been involved in all aspects of the business side of the production, as well as occasional brainstorming with the director. Because of her personal history with the Festival, she said, “It’s been something really cool to get it shown at South By.” Feferman described the group as “a really great team” and said of Modigliani, “He had really strong vision for why he wanted to make this film.”

Right now, Modigliani is immersed in the finishing touches on Running With Beto before its SXSW premiere and its broadcast debut on HBO later this spring. He’s unsure what will happen next – for him, or potential presidential candidate O’Rourke. “We’ll have to see what happens,” Modigliani said. “He’s certainly shown that he connects with people in unique ways, and he would run an unconventional race. I don’t know that he will run, and right now for me, the job at hand is to finish telling the story of this campaign.”

- Mike Clark-Madison

- Michael King
At Community First! Village, a self-sustaining development in East Austin where the formerly homeless live in RVs and tiny homes, everyone you meet has a story. All bound together by what founder Alan Graham calls a “catastrophic loss of family,” the villagers support themselves and each other through work that keeps the entire community churning. In Community First, A Home for the Homeless, producer and director Layton Blaylock explores some of the individuals that make this incredible community into what it is and their harrowing journeys from the streets to homes of their own.

As Blaylock doubt quickly found, these new lives don’t come without growing pains or rewards. Settled into a tiny home or camper, away from the noise and constant danger of the streets, new residents have trouble sleeping in their new beds. Some camp on the floor of their new digs as they adjust. It might also take a bit of trial and error to decide on a job between the art house, blacksmith forge, woodshop, gardens, and auto center, where residents learn or use skills they already have to earn rent money—which everyone must pay.

As in most communities, people fall in love, get married, and consolidate their homes—making room for more villagers, as one such bride points out in the film. Many face chronic illnesses or mobility issues that make even life in this caring and helpful community a challenge. As Blaylock tells those stories, he has Graham, who imagined and ultimately executed this vision, explain how all of those pieces fit together to form the vibrant, bustling Community First! Village.

For more on the Community First! Village, including Nina Hernandez’s week living in the community, read “Good Neighbors,” Nov. 16, 2018.

It’s an old refrain in a now familiar song: the changing landscape of a growing city, skyrocketing rent, and the loss of beloved, decades-old institutions. In the live music capital of the world, that rapid change has catalyzed around questions of affordability for artists and viability of venues. Director Jeff Sandmann’s first feature-length project, Nothing Stays the Same: The Story of the Saxon Pub, tackles those issues through the lens of renowned songwriter haven that has been so important to so many people for almost 30 years now.

After over a year of filming, however, Sandmann learned from Saxon owner Joe Ables that the club had received a reprieve, courtesy of local real estate magnate Gary Keller. “We were ecstatic to hear that they weren’t moving, but at the same time we wondered what would happen to the film we’d been shooting,” acknowledged the director. “When Keller stepped in and saved the place, we decided to tell a bigger story about sustainability issues and what needs to be done to keep this great artistic and music culture alive in this city.

“This is what documentary is. You follow the story. And our story changed a little bit, so it meant that now we were telling a little bit broader story, the story of what places like the Saxon Pub have to do to survive in a city like Austin that is just getting more expensive.”

As in most communities, people fall in love, get married, and consolidate their homes—making room for more villagers, as one such bride points out in the film. Many face chronic illnesses or mobility issues that make even life in this caring and helpful community a challenge. As Blaylock tells those stories, he has Graham, who imagined and ultimately executed this vision, explain how all of those pieces fit together to form the vibrant, bustling Community First! Village.

For more on the Community First! Village, including Nina Hernandez’s week living in the community, read “Good Neighbors,” Nov. 16, 2018.
RETURN OF THE VAMPIRE
MEET THE NEW BLOODSUCKERS IN FX’S WHAT WE DO IN THE SHADOWS

“I’m so lucky! I got to be a vampire! It’s incredible.”

Perhaps the only thing more joyful than FX’s pilot episode for the new series What We Do in the Shadows is Natassia Demetriou’s reaction to being able to play a bloodsucking demon of the night. The original 2014 mockumentary of the same name by Taika Waititi and Jemaine Clement (who also directed the pilot and serve as showrunners) followed a group of male vampires who live together in New Zealand: In a refreshing change, the TV series adds a lovely lady, Nadja, to the mix. She’s a vampire who loves boasting about her previous love affairs and rolling her eyes at the two undead men — lecherous dimwit Laszlo (Matt Berry) and house leader Nandor (Kayvan Novak) — she is forced to tolerate as housemates.

Immediately, Demetriou slides in that she’s positive her family is actually made up of vampires. “My Greek relatives I think probably are vampires…” I took a lot from my Greek female relatives when I was doing the character.”

Demetriou’s cultural background helped her dive into Nadja’s flair for the dramatic, and it added an unexpected bond with Clement. “[Jemaine] has a Greek wife, Miranda — who is amazing. He would often talk about her Greek family and the women in [it] and how they would react to that situation. That little fiery Mediterranean way of doing things.”

Demetriou plays Nadja as the perfect sex bomb. She swoons wistfully while daydreaming about lovers, and her carnal desires in the series are currently fueled not by her beau Laszlo, but by a human who looks exactly like a knight she accidentally killed in bed hundreds of years ago (played by Jake McDorman). One man she is not interested in (as of the moment) is Nandor. An soldier from the Ottoman Empire, he takes on a similar role to that of Waititi’s Vladislav in the feature film — delightfully eager and charming as he over-dramatizes everything for the cameras. His big entrance involves his familiar, Guillermo (Harvey Guillian), shaking jazz hands in his direction as he (not so gracefully) emerges headfirst from his coffin.

The riotous 30-minute pilot is crammed with wonderful references to some of the biggest vampire films in the zeitgeist, like Interview With the Vampire, Twilight, and a sly nod to FX’s other, more horrific, bloodsucking show, The Strain. But among the carefully plotted details and homages, there was still space for improvisation. On a trip to the grocery store to get ready for a grand guest’s surprise arrival, Guillermo trudges begrudgingly behind Nandor and his massive velvet cape as he eagerly shouts decorating ideas. Guillian said, “The way [Jemaine and Taika] like to work is by encouraging other [ideas] and keeping it very natural.”

“The show] manages to be ghoulsh and hilarious at the same time,” Novak added. It’s this juxtaposition of these horror icons getting shoved into extremely average, everyday situations that keeps the series just as charming as the film. Nandor and Guillermo’s relationship as master-and-familiar might even be more endearing than that of Vladislav and his servant Jackie in the film (Nandor’s anniversary gift to Guillermo is just as incredible as it is insultingly dismissive).

“What you take from all the amazing vampire context in the world,” said Demetriou, “is how serious they take themselves. It’s all so high stakes.”

No pun intended, obviously. — Jenny Nulf

A HAUNTING IN CHICAGO
CM PUNK AND TRAVIS STEVENS HUNT FOR THE GIRL ON THE THIRD FLOOR

Every neighborhood has that house: the one with the stories and the history, the one everyone walks past a little faster. That’s the house in Girl on the Third Floor — both onscreen and in real, chilling life.

The house that serves as the single location for the directorial debut of hip-and-cool indie producer Travis Stevens (Starry Eyes, We Are Still Here) isn’t in just any neighborhood. Frankfort, Ill., is a leafy dormitory community in Chicago’s commuter belt. It’s the kind of community where a Chicago person and you say, ‘Hey, I’m trying to do something where the good comedy lies. … The moment someone treads on a cape or trips up, that’s where the comedy comes from, because it’s all so high stakes.”

No pun intended, obviously. — Jenny Nulf

For more on the making of Girl on the Third Floor, including how CM Punk made the transition to acting and creepy moments in the house, read the rest of this story at austinchronicle.com/sxsw.

THE AUSTIN CHRONICLE GUIDE TO SXSW 2019 FILM
A BLOODY CHANGE
WITH DARLIN’, POLLYANNA MCINTOSH IS PART OF THE RISING TIDE OF FEMALE HORROR DIRECTORS

Pollyanna McIntosh has always wanted to be a director. Scratch that – she’s always been a director: The Scottish actress began directing theatre fresh out of drama school in London and continued directing plays when she moved to Los Angeles. “It was never a question of, ‘Do I get to go and direct?’” says McIntosh. “It just made sense.”

After making her first short film, she began prepping her feature debut, but it was postponed due to her recurring role as Jadis on AMC’s The Walking Dead. In hindsight, that delay proved fortuitous for McIntosh, who received a call from producer and filmmaker Andrew van den Houten with an offer to direct another film: a sequel to Lucky McKee’s 2011 horror movie, The Woman (itself a sequel to van den Houten’s Offspring).

It was an easy decision for McIntosh, who had played the eponymous lead in McKee’s film, a feral woman discovered by a religious lawyer who brings her home and attempts to “civilize” her by violent means. “It felt like a really natural and cool choice” to revisit that world, said McIntosh, who had played the eponymous lead in McKee’s film, The Woman, which preempts at SXSW this week – was born. “It just made sense.” Director Pollyanna McIntosh revisits the world of The Woman for her directorial debut, Darlin’ (starring Lauryn Canny).

McIntosh based the script partially on stories she read about feral children as well as the Catholic Church’s notorious abuse scandals. “I went off and found what you already had – what you were already included – can identify: ‘You go off and find one with which many women – herself what McIntosh calls a “classic story,” and in the horror genre. At the heart of these titles transcend expectations of women and age about this stuff,” she said, “but she’s optimistic. “Watching Angela Kang come onto The Walking Dead as our new showrunner, it went from feeling like there’s not that many female directors around to ‘Oh, half the directors this season will be female.’”

That change has reached the SXSW Midnighers track, where Darlin’ premieres alongside a pair of horror films from two more women making their solo feature directorial debuts: Roxanne Benjamin and Abigail Blackmore bring Body at Brighton Rock and Tales From the Lodge, respectively. Like some of the best contemporary horror films, these titles transcend expectations of women in the horror genre. At the heart of Darlin’ is what McIntosh calls a “classic story,” and one with which many women — herself included — can identify: “You go off and find what you already had – what you were already capable of doing.”

For a longer version of this story, including Pollyanna McIntosh discussing the importance of the female gaze in horror and why The Woman is so hard to watch, go to austinchronicle.com/sxsw.
**Why So Serious?**

FROM FAKE RELIGIONS TO CIVIL WAR SILLINESS, THERE’S ALWAYS SOMETHING TO LAUGH ABOUT

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**THE POWER OF SLACK COMPELS YOU!**

BOW DOWN AND PAY UP FOR J.R. “BOB” DOBBS AND THE CHURCH OF THE SUBGENIUS

Hey, friend, do you have slack? Do you know Bob, the one true Bob, the Bob that is J.R. “Bob” Dobbs?

Welcome to the Church of the SubGenius, a fake religion that knew it was bogus, a faith with arbitrary rules that were impossible to interpret, and adherents that were (mostly) in on the joke. And above it all, the mythical Bob Dobbs, a messiah of unknown provenance.

Where exactly did that strange figure, the proto-atomic family patriarch, the Ward Cleaver of the Illuminati appear from ...

“I have the great-grandfather of all reproductions of that image hidden away,” said the Reverend Ivan Stang (aka Douglass St. Clair Smith), who literally clipped it from a yellowing book of clip art.

The Church of the SubGenius was the first religion to not simply admit that it was fake, but to relish the insanity; and with J.R. “Bob” Dobbs and the Church of the SubGenius, which receives its world premiere at SXSW this week, the curtains are pulled back and those days the only person that could get away with doing that, and not got executed, was the czar. And he was only 37 years old when he did that.

Then there were the Discordians, “but we were more organized than them,” said Stang, “but maybe not as organized as the Flying Spaghetti Monster kids. But I think we’ve got staying power, because the picture of Bob is somehow eternal. It’s so stupid looking that it makes it so lovable. But, of course, to me, it’s somewhat sinister, because I’ve seen it take over people’s brains. And I’ve seen it tattooed on their flesh.”

Birthed in Texas but spreading globally, the Church of the SubGenius was Daoism resurrected, a commentary on evangelical mystical nonsense. Yet SubGenius was also a potent of times to come. Bob was a meme before there were memes; the ideas were viral like ebola. It was the ultimate cool club, with its books treated like holy texts in Eighties and Nineties counterculture, snapped up from bookstore shelves on the rare occasions they were sighted. “You should have just ordered them from us,” said Stang. “They’re autographed that way.”

The church’s members were a who’s who of Eighties creatives. An admission: Many founding and early staff of the Church were SubGeniuses, but so were filmmaker Jonathan Demme, David Byrne of Talking Heads, Paul Reubens (aka Pee-wee Herman), and Mike Mothersbaugh of Devo. Stang said that he’ll have 45-year-olds come up to him and say, “Oh, SubGenius, Hour of Slack, I used to listen to that in high school.” Well, it’s still on. You can still listen to it, and it’s a lot easier now, because everything is on the internet. And it’s making everyone dumber and dumber and dumber.”

So while not ubiquitous as it was, it’s still going, still evolving, and spawning the occasional, delightful schismatic. “That’s what makes it so special,” said director Sandy K. Boone. “It is metamorphosing all the time. There is an Arkansas group, and a New York group, and a San Francisco group, and that’s what makes it so special. That all these groups add their little artistic being to it.”

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**A QUESTION OF TRUST**

LYNN SHELTON AND MARC MARON WIELD A SWORD OF TRUST IN THEIR NEW COMEDY

Great directors often have great muses. Scorsese and De Niro. Anderson and Murray. Scorsese and DiCaprio. Now, Lynn Shelton and Marc Maron, whose new comedy Sword of Trust gets its world premiere at SXSW, I want the world to see what [Maron] is capable of as an actor,” Shelton said. “It’s sort of like this secret. People need to know – this guy’s amazing.”

The pair had worked together on projects like Netflix’s GLOW, and Shelton, Maron, and co-writer Mike O’Brien began writing a script for a different film. However, the process was too slow-going for Shelton, who was eager to get on set with Maron. He proposed she write some

Knowing her previous films such as Laggies and Humpday fall firmly in the dramedy realm, Shelton deliberately set out to make a straight comedy this time around, going for a more screwball, absurdist feel. Sword of Trust follows Mel (Maron), a pawn shop proprietor who meets a couple claiming they own an antique sword that proves the South won the Civil War. With conspiracy theorists willing to pay big bucks for the questionable item, the three (along with Mel’s lazy employee/sidekick) go on a wacky road trip to make the sale.

“I can do whatever I want,” Shelton said. “I can make my characters go through whatever the hell I want them to go through. I freed myself up to let things go in really unexpected, silly directions.”

The film plays with the concept of people creating their own versions of reality to suit their beliefs – a topic Shelton feels is relevant in the current heyday of “alternative facts” and “fake news.” “People are mostly good,” Shelton said. “It’s just that they get a little misled and a little misguided, and I think there is sympathy to be had for that. It’s not that everybody’s an idiot, it’s just that we all have the capacity to be suckers.”

Sword of Trust also marks a return to Shelton’s improvisational roots. Realizing improv is not a skill all actors have, over the years she’s been collecting people who understand and can work in this form, bidding her time for the right project. Maron’s cranky, world-weary performance grounds the film, serving as an anchor amid the more kooky performances. “There [were] a lot of people with big personalities around me,”

Maron said. “I wasn’t going to be the one talking a lot; I was going to be the one reacting. I just sort of accepted that, and it turned out to be the best choice.”

Maron praises Shelton’s ability to focus in on the emotional dynamics among the story’s bizarre nature, ultimately telling a touching tale about relationships. “It’s sweet and uplifting but also a little heartbreaking, but not in a tragic way,” Maron said. “At the end of the movie, you really connected to the emotional journeys of all these characters, and that’s surprising and kind of beautiful.”

Their collaboration extended beyond that of actor and director – Maron also composed the score. Though Shelton originally intended to work with another composer, she kept hearing Maron’s guitar-heavy sound while editing, eventually deciding to draw solely from his library of pre-recorded music (save for an original song that closes the film), “I could not be more excited about this end credits song,” Shelton said. “It’s freaking awesome, so I hope people stay through the credits so they hear the whole thing.”

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“IT’S SORT OF LIKE THIS SECRET. PEOPLE NEED TO KNOW – THIS GUY’S AMAZING.” Lynn Shelton on collaborating with Marc Maron for Sword of Trust

“It’s sort of like this secret. People need to know – this guy’s amazing.” Lynn Shelton on collaborating with Marc Maron for Sword of Trust

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**THE AUSTIN CHRONICLE**

GUIDE TO SXSW 2019 / FILM

-- Richard Whittaker

-- Shalavé Cawley
How to describe the alternative comedy of the Russian-born comic Eugene Mirman, familiar to many as the voice of Gene Belcher on Bob’s Burgers? Wacked, whimsical, absurd, playful? Heavy on the conceptual satire? Mirman would add warm and anecdotal. Back in 2008, Mirman and a few of his comedian pals from the found-space, downtown-Brooklyn comedy scene got to riffing about the then-popular Manhattan (uptown and midtown) comedy festival scene with its big corporate sponsors and, to them, silly, meaningless programming groupings, like the “Uptown Comics” or “Nice Jewish Ladies.” That material proved comedy catnip, and the one-off show they put on morphed into a 10-year run of the eponymous Eugene Mirman Comedy Festival, which Mirman friends Julie Smith Clem and Ken Druckerman made into the documentary It Started as a Joke.

Clem’s film treats us to a delicious buffet of all your favorite stand-ups – from Janeane Garofalo, Mike Birbiglia, Jim Gaffigan, Bobcat Goldthwait, and Kumail Nanjiani to Michael Ian Black and Wyatt Cenac, to name just a few – and, of course, Mirman himself – much of it sampled from the final farewell show. Since it’s Mirman’s festival, his on- and offstage goofiness infuses not only the program itself (the sidewalk bouncy castle with a therapist inside, the clown in a sandwich board offering free tax advice, the ironic show sets “Comedians You’ll See in a Cell Phone or Cream Cheese Commercial in 2-3 years” and “Comedians Who RBG Would Enjoy”) but also the performances – or, maybe more accurately, the onstage behavior of the other guests. There’s Ira Glass, host of This American Life (and nobody’s idea of raucous), in a drinking game skit for the “Drunk Show,” where he and a bevy of comics (and Rachel Maddow, who does a cocktail hour interview with John Hodgman) escalate to various stages of shit-faced. Glass later described his “growth experience” takeaway from that show as the two things he’d never done before or would again: black out onstage or do stand-up.

Mirman’s comedy is so full of escapist hilarity that, when we learn halfway through the film that Katie Westfall-Tharp, his wife and the mother of his toddler son, has an advanced cancer, we think, uh-oh, the silly’s gonna curdle like a botched mayonnaise. But in the same way that a Colbert Late Show monologue stanches the pain of what we’ve mucked through all day on MSNBC, Mirman’s buoyant humor and bonhomie remarkably keep both Katie and the film on a positive, hopeful trajectory.

– Anne S. Lewis

FUNNY PECULIAR
EUGENE MIRMAN GETS INTIMATE IN IT STARTED AS A JOKE

Documentary Spotlight
It Started as a Joke
Sunday, March 10, 8:30pm, Zach Theatre
Tuesday, March 12, 2:15pm, Alamo Ritz
Thursday, March 14, 8:45pm, Alamo Ritz

Austin Chronicle: What would you say was your biggest challenge in making this doc?
Julie Smith Clem: As a director, it was being so personally and emotionally connected to Eugene and Katie, and trying to weave that serious personal story into a documentary about a silly comedy festival. Also, it was very hard finding chargers for the old digital cameras that had all the old photos and video, going back.

AC: Talk about your decision to include your wife’s illness in a film about your comedy festival.
Eugene Mirman: This film is the most personal thing I’ve ever been a part of, so the territory is really new for me. For a very long time, I’d thought about doing stand-up or talking about it. I’m glad that there’s sort of a record of an era with the good and the sad. Humor is a part of coping and dealing with hardship. I hope this will make people feel less alone. A combo of humor and chemo are the best medicines. But don’t try one without the other.
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<th>Time</th>
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<td>9PM-10:50PM</td>
<td>What We Do in the Shadows</td>
<td>Paramount Ritz 2</td>
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<td>8:30PM-9:54PM</td>
<td>Blue Murder</td>
<td>Paramount Ritz 2</td>
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<td>6:45PM-8:03PM</td>
<td>Because You Left Me</td>
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<td>Young, White, Rich</td>
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<td>Mother's Little Helpers</td>
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<td>Body At Brighton Rock</td>
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**NINE DAYS.**
**133 FEATURES.**
**101 SHORTS.**
**MARCH 8–16, 2019**

Experience nine days of SXSW Film screenings!

**THREE WAYS TO ATTEND**

1. **SXSW Film Badge**
Get priority access to all film screenings and conference sessions, unparalleled networking opportunities, parties, and more. Learn more at sxsw.com/attend.

2. **SXSW Film Wristbands**
Film Wristbands provide entry at all SXSW Film Festival venues and enter after badgeholders, based on capacity. FILM FESTIVAL WRISTBANDS ARE NOW SOLD OUT.

3. **Single Admission Tickets**
If seats still remain, single admission tickets will be sold for $15 starting 15 minutes before showtime.

Best bet venues for wristband holders, and the venues we sell tickets at most often, are the Paramount Theatre, Atom Theater at the Austin Convention Center, AFS Cinema, and ZACH Theatre.

**CHECK OUT THE FILM STATUS BOARDS**
Get accurate seating status information for each screening at the festival. We will be continually updating at fbs sxsw.com and in SXSW GO. Green=GO! Yellow=Hurry Red=FULL.

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**SXSW FILM FESTIVAL**

**GLOBAL**

**Aleksi**
D/SW: Barbara Vekaric
N. American Premiere | Serbia | 2018 | 88 MIN

**La Mala Noche**
D/SW: Gabriela Caliche
World Premiere | Ecuador, Mosio | 2019 | 94 MIN

**Vai**
D: Nicole Whippy
Whipped and directed by Harmony Korine, The Beach Bum follows the hilarious misadventures of Moondog (Matthew McConaughey), a rebellious rogue who always lives by his own rules.

**SIX DAYS OF THE WHALE**
D/SW: Catalina Ayroyd Restrepo
World Premiere | Colombia | 2019 | 80 MIN

Spanish with English subtitles

Two young graffiti artists of Medellín defy a criminal gang when they decide to paint the mural of a whale over a threat written on a wall.

**HEADLINERS**

**The Beach Bum**
D/SW: Harmony Korine
World Premiere | USA | 2018 | 95 MIN

Written and directed by Harmony Korine, The Beach Bum follows the hilarious misadventures of Moondog (Matthew McConaughey), a rebellious rogue who always lives by his own rules.

Principal Cast: Matthew McConaughey, Snoop Dogg, Isla Fisher, Stefania Owen Dew, Jimmy Buffett, Zac Efron, Martin Lawrence
Sun, Sat, 9, 6pm, Paramount

**Booksmart**
D: Olivia Wilde

SK: Emily Halpern, Susanna Fogel, Katie Silberman

World Premiere | USA | 2019 | 105 MIN

Talked from a wildly original, fresh, and modern perspective, Booksmart is an unfiltered comedy about high school friendships and the bonds we create that last a lifetime. Capturing the spirit of our times, the film is a coming of age story for a new generation.

Principal Cast: Kaitlyn Dever, Beanie Feldstein, Beanie Feldstein, Daniel Sahin, Beanie Feldstein, Daniel Sahin, Beanie Feldstein, Daniel Sahin
Sun, Sat, 9, 10:30pm, Paramount; Mon, Sat, 11:45pm, Acom Theater

**The Curse of La Llorona**
D: Michael Chaves
World Premiere | USA | 2019 | 90 MIN

In 1970s Los Angeles, La Llorona is stalking the night ... and the children. Ignoring the eerie warning of a troubled mother, a social worker is soon drawn into a terrifying supernatural realm, with the lives and souls of her own kids at stake.

Principal Cast: Linda Cardellini, Raymond Cruz, Patricia Velasquez, Marielle Ramirez, Sean Patrick Thomas, Jayme-Lynne Kitchn, Roman Christou
Fri, Sat, 15, 9:30pm, Paramount

**Good Boys**
D: Gene Stupnitsky

SK: Lee Eisenberg, Gene Stupnitsky

World Premiere | USA | 2019 | 95 MIN

The writers of Superbad and the producers of Sausage Party take on sixth grade in Universal Pictures’ Good Boys, an R-rated comedy about three friends on an epic one-day odyssey of bad decisions.

Principal Cast: Jacob Tremblay, Keith L. Williams, Brandy Neon, Miley Gardin, Moises Flores, Josh Carpas
Mon, Sat, 10, 10:00pm, Paramount

**The Highwaymen**
D: John Lee Hancock
SK: John Fosco

World Premiere | USA | 2019 | 120 MIN

The outlaws made headlines. The lawmen made history. From director John Lee Hancock (The Blind Side), The Highwaymen stars Kevin Costner and Woody Harrelson in the untold true story of the legendary detectives who brought down Bonnie and Clyde.

Principal Cast: Kevin Costner, Woody Harrelson, Kathy Bates, Kim Dickens
Sun, Mon, 10, 6pm, Paramount

**Long Shot**
D: Jonathan Levine

SK: Dan Sterling, Liz Hannah

Story by Dan Sterling

World Premiere | USA | 2019 | 120 MIN

Hard-hitting political writer弗Larsky (Seth Rogen) reunites with his first crush, current-ÚS Secretary of State, Charlotte Field (Charlize Theron). The film redefines “international relations” with a profane, funny, and unexpected love.

Principal Cast: Seth Rogen, Charlize Theron, O’Shea Jackson, Andy Samberg, June Diane Raphael, Bob Odenkirk, Alexander Skarsgard, Ravi Patel
Sat, Sat, 9, 9:30pm, Paramount

**Pet Sematary**
D: Kevin Kolsch, Dennis Widmyer
SK: Jeff Bieler

World Premiere | USA | 2019 | 90 MIN

Sometimes dead is better.

Principal Cast: Jason Clarke, Amy Siewert, Jeff Lawrence, Hugo Lavoie, Lucas Lavoie, John Lithgow
Sat, Sat, 16, 8pm, Paramount

**Stuber**
D: Michael Dowse
SK: Tripper Clancy

USA | 2019 | 100 MIN

When a mild-mannered Uber driver (Kumail Nanjiani) picks up a cop (Dave Bautista) hot on the trail of a brutal killer, he’s thrust into a harrowing ordeal where he has to keep his wits, his life and his five-star rating.

Principal Cast: Kumail Nanjiani, Dave Bautista, Iko Uwais, Natalie Morales, Betty Gilpin, Yahya Abdul-Mateen II, Anna Diop, Evan Alex, Shahshah Pakshian, Katelyn Tarver, Teyonah Parris
Wed, 13, 9:30pm, Paramount

**Us**
D/SW: Jordan Peele

World Premiere | USA | 2019 | 100 MIN

An original nightmare from Oscar-winner Jordan Peele, starring Lupita Nyong’o and Winston Duke. Us pits an average American family against a terrifying opponent: doppelgängers of themselves.

Principal Cast: Lupita Nyong’o, Winston Duke, Elisabeth Moss, Tim Heidecker, Yahya Abdul-Mateen II, Anna Diop, Evan Alex, Shakusha Wright-Joseph, Madison Curry, Cali Sheldon
Fri, Sat, 9, 6:30pm, Paramount

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**The Austin Chronicle**

30 THE AUSTIN CHRONICLE GUIDE TO SXSW 2019 austinchronicle.com
NARRATIVE SPOTLIGHT

Adopt a Highway
D/SW: Logan Marshall-Green
World Premiere | USA | 2019 | 78 MIN
After being released from prison following a twenty year sentence for a minor offense, an ex-con must learn to navigate the world while coming to terms with his own life, which has moved on – all while caring for an abandoned baby he finds in a dumpster.
Principal Cast: Ethan Hawke, Elaine Hendrix, Diane Geas, Betty Gabriel, Ms. McFar, Chris Sullivan, Nate Mooney, Christopher Noydard, Arielle Kebbel, Robert Pattinson
Sun, Mar 10, 8:30pm; Stateside;
Mon, Mar 11, 6pm, Satellite Venue: AFS Cinema;
Wed, Mar 13, 9:30pm, Rollins

The Art of Self-Defense
D/SW: Riley Stearns
World Premiere | USA | 2019 | 104 MIN
The Art of Self-Defense stars Jesse Eisenberg and is set in the world of karate. Eisenberg plays a man who is attacked on a road trip to a brothel in Montreal where he lives to chase his one true love: movies! For his one true love he finds in a dumpster.
Principal Cast: Jesse Eisenberg, Alejandro Nivala, Imogen Poots
Sun, Mar 10, 2:45pm, Paramount;
Tue, Mar 12, 1:15pm, Atom Theater;
Fri, Mar 15, 7:45pm, Stateside

Come As You Are
D: Richard Wong
SW: Erik Linthorst
World Premiere | USA | 2019 | 106 MIN
Three young men with disabilities embark on a road trip to a brothel in Montreal catering to people with special needs to lose their virginity and embrace their identity. Inspired by a true story and remake of the Belgian film Hassta La Visto.
Principal Cast: Grant Rosenmayer, Hayden Schill, Ravi Patel, Gabourey Sidibe, Janeece Garofalo, C.S. Lee
Sat, Mar 9, 9am, Alamo Lamar D;
Tue, Mar 12, 11:15pm, Alamo Lamar A;
Wed, Mar 13, 11:30am, Stateside

Doug Loves Movies Podcast
Band together with Logic
D: Joseph Gordon-Levitt, Sam Wasserman
World Premiere | USA | 2019 | 90 MIN
A one hour special documenting the unique creative collaboration between rapper and producer, Logic and a diverse array of unlikely musicians from around the world, who come together to create an original song and music video.
Principal Cast: Joseph Gordon-Levitt, Logic
Fri, Mar 15, 6:30pm, Paramount

Broad City Series Finale Screening
USA | 2019 | 90 MIN
Created by, written by, and starring Abbi Jacobson and Ilana Glazer, the critically acclaimed Broad City follows Abbi and Ilana as they navigate life in New York, capturing their hookups, relationships, crappy jobs, and ultimately their badass friendship. In the final season, Ilana starts her own business and learns about her ancestors, while Abbi turns 30 and ... tries to pull off a hat. And finally, we say goodbye to Abbi, Ilana and this iconic series. Join Abbi and Ilana for a special sneak screening of the final three episodes of the series.
Sun, Mar 10, 2:15pm, ZACH

Doug Benson and Master Pancake vs. Leprechaun: Origins
USA | 2019 | 97 MIN
Aurin's favorite film-rippers team up with America's favorite movie-interrupter to celebrate St. Patrick's Day with their annual roast/tribute to the Leprechaun franchise. This year they're riffing the 2014 reboot: Leprechaun: Origins.
Fri, Mar 15, 8:15pm, Alamo Ritz 1

The Peanut Butter Falcon
D/SW: Tyler Nixon, Michael Schwartz
World Premiere | USA | 2019 | 93 MIN
A young man with Down syndrome runs away from the retirement home where he lives to chase his dream of becoming a professional wrestler.
Principal Cast: Shia LaBeouf, Dakota Johnson, Zack German, John Hawkes, Bruce Derr, Thomas Haden Church, Jon Bernthal, Jake "The Snake" Roberts, Nick Foley, Toilet
Sat, Mar 9, 8pm, Atom Theater;
Wed, Mar 13, 4:15pm, Alamo Lamar D;

Mother's Little Helpers
D/SW: Krestin Pantera
World Premiere | USA | 2019 | 98 MIN
When Joy Pride, a groovy '70s burn-out on a road trip to a secluded motel, learns she has weeks to live, her estranged children come together to do right by a mother who always did them wrong.
Principal Cast: Milanos Vayntrub, Breeds Wool, Melanie Hutlaus, David Glantoy, Sam Littlefield, Keyston Pantera, Cool Benson, Rick Overton, Mike Rose
Sat, Mar 9, 9:30pm, Alamo Lamar E;
Sun, Mar 10, 10pm, Rollins;
Fri, Mar 15, 9:15am, Alamo Lamar A

The Day Shall Come
D: Chris Morris
SW: Chris Morris, Jesse Armstrong
World Premiere | UK | 2019 | 87 MIN
An impoverished preacher who brings hope to the Miami projects is offered cash to save his family from eviction. He has no idea his sponsor works for the FBI who plan to turn him into a criminal by fueling his madcap revolutionary dreams.
Principal Cast: Marchont Davis, Anna Kendrick, Danielle Brooks, Denis O'Hare
Mon, Mar 11, 6:30pm, Paramount;
Tue, Mar 12, 5:45pm, Alamo Lamar E;
Fri, Mar 15, 6:15pm, Alamo Ritz 1

Olympic Dreams
D: Jeremy Teicher
SW: Alexi Papas, Jeremy Teicher, Nick Kroll
World Premiere | USA | 2018 | 83 MIN
In the Athlete Village at the Olympic Winter Games, Penelope (Alexi Papas), a cross-country skier, befriends Ezra (Nick Kroll), a volunteer dentist, after a disappointing finish in her race. Penelope and Ezra share a special but limited time together.
Principal Cast: Nick Kroll, Alexi Papas, Gus Kenworthy, Morgan Schild, Jamie Anderson
Sun, Mar 10, 6:30pm, ZACH;
Tue, Mar 12, 1:45pm, Alamo Lamar D;
Fri, Mar 15, 8pm, Alamo Lamar A

Love, Death & Robots
D/SW: Tom Cullen
World Premiere | UK | 2019 | 85 MIN
Six scenes. Six years. Six months that shaped the relationship of Jenna and Leon. Pink Wall examines what defines us, the pressures of gender expectations, and our perpetual struggle between life and ambition.
Principal Cast: Tatiana Maslany, Jay Duplass
Sat, Mar 9, 12pm, ZACH;
Mon, Mar 11, 4:45pm, Alamo Lamar A;
Wed, Mar 13, 11:15am, Alamo Ritz 2

Run This Town
D/SW: Ricky Tollman
World Premiere | Canada | USA | 2019 | 99 MIN
A political aide tries to corral his boss, a outspoken boss when a young reporter at a newspaper gets word of a scandal that could make or break both of their careers.
Principal Cast: Ben Platt, Nina Dobrev, Mena Massoud, Damien Lewis, Jennifer Ehle, Scott Speedman
Sat, Mar 9, 8:30pm, Stateside;
Mon, Mar 11, 1:15am, Alamo Lamar A;
Fri, Mar 15, 12:30am, Alamo Ritz 1

The Robert Rodriguez Film School + Red 11 Premiere
D: Robert Rodriguez
SW: Robert Rodriguez, Racer Rodriguez
World Premiere | USA | 2019 | 155 MIN
The Robert Rodriguez Film School shows how the filmmaker made his new film, Red 11, on less than $7K, followed by the World Premiere of Red 11, a horror/thriller based on Rodriguez's experiences in the Legal Drug Research business with a sci-fi twist.
Principal Cast: Roby Attal, Lauren Hishfield, Carlos Gallardo, Alejandro Popsicle, Morgan Neville
Sun, Mar 10, 9pm, Alamo Lamar C;
Mon, Mar 11, 10am, Alamo Lamar D;
Wed, Mar 13, 10:45am, Alamo Lamar D;

How Rednecks Saved Hollywood with Joe Bob Briggs
D/SW: Joe Bob Briggs
World Premiere | USA | 2019 | 120 MIN
Joe Bob Briggs, America's drive-in movie critic, uses 200 video clips and photos to tell the 500-year history of the American redneck in a multi-media comedy performance.
Mon, Mar 11, 8:45pm, Alamo Lamar D

Scarecrow
D: Lynn Shelton
SW: Lynn Shelton, Mike O'Brien
World Premiere | USA | 2019 | 89 MIN
A curmudgeonly paunchy shop owner and his man-child sidekick team up with an out of town couple to cash in on a family heirloom: a sword believed by alt history conspiracy nuts to be proof that the South won the Civil War.
Principal Cast: Marc Maron, Jon Bass, Michaela Watkins, Jillian Bell, Tobi Hoos, Dan Bakkekleid, Tim Paul, Will Thorne
Fri, Mar 8, 9:15pm, ZACH;
Mon, Mar 11, 9:30pm, Alamo Lamar D;

Villains
D/SW: Dan Berk, Robert Olsen
World Premiere | USA | 2019 | 90 MIN
When a pair of amateur criminals break into a suburban home, they stumble upon a dark secret and two sadistic homeowners who will do anything to keep it from getting out.
Principal Cast: Bill Skarsgard, Maika Monroe, Kyra Sedgwick, Jeffrey Donovan
Sat, Mar 9, 3pm, ZACH;
Tue, Mar 12, 10:45am, Alamo Lamar D;
Wed, Mar 13, 6:45pm, Atom Theater

The Wall of Mexico
D: Zachary Cole, Madalena Zyk
SW: Zachary Cotler
World Premiere | Mexico | USA | 2019 | 110 MIN
English. Spanish with English subtitles
A young white handyman, hired by a wealthy Mexican-American family to upkeep their ranch, finds himself caught between disgruntled locals and the family's outrageously decadent daughter and discovers something unusual is happening at the ranch.
Principal Cast: Jason Rathbone, Esaí Morales, Mariel Hemingway, Xavier Berkeley, Maiva Arias, Carmelita Zumbado, Marisol Sacramento, Alex Meneses, Blake Lindley
Fri, Mar 8, 9:30pm, Alamo Lamar D;
Sun, Mar 10, 9pm, Alamo Lamar C;
Fri, Mar 15, 10:45am, Alamo Ritz 2

Shangri-La (Work-In-Progress)
D: Morgan Neville, Jeff Malmberg
World Premiere | USA | 2019 | 90 MIN
A new collaboration from Rick Rubin and Academy Award-winning director Morgan Neville focusing on creative conversation and the emotional side of music making.
Mon, Mar 11, 2:45pm, Paramount

True Stories
D: David Byrne
SW: Stephen Tobolowsky, Ben Henley, David Byrne
World Premiere | USA | 1989 | 103 MIN
David Byrne's 1986 musical comedy, inspired by theater director Robert Wilson, tabloid newspapers, and filmmaker Robert Altman. True Stories remains a unique artistic vision that celebrates the history of the American redneck in a multi-media comedy performance.
Fri, Mar 15, 8:15pm, Alamo Ritz 1
**Amazônia Groove**
D/SW: Bruno Murtinho
F: American Premiere | Brazil [2018] | 85 MIN
Portuguese with English subtitles
Leaving Belem and crossing much of the Para State Amazon region, its towns, and riverside villages, Amazônia Groove reveals artists and their traditions, faith and mysticism, music and life that pound in the northern region of Brazil.
Principal Cast: Dione Onete, Manoel Cordeiro, Sebastião Tabajos, DJ Waabo Squash
Sun, Mar 10, 1:45pm, Alamo Lamar C

**Bluebird**
D: Brian Loschiavo
World Premiere | USA | 2019 | 108 MIN

**The Chills: The Triumph & Tragedy of Martin Phillips**
D: Sebastian Jones, Ramez Silyan
World Premiere | USA | 2019 | 95 MIN

**Everybody’s Everything**
D: Steven M. Rosenthal
World Premiere | USA | 2019 | 84 MIN

**The Gift: The Journey of Johnny Cash**
D: Thom Zimny
SW: Warren Zanes
World Premiere | USA | 2019 | 110 MIN

**IRIS: A Space Opera by Justice**
D: Andre Chemetoff, Armand Beraud
World Premiere | Canada | 2019 | 92 MIN

**Mr. Jimmy**
D: Peter Michael Dowd
World Premiere | USA | 2019 | 110 MIN

**Nothing Stays The Same: The Story of The Saxon Pulb**
D: Jeff Sandman
SW: Jud Low, Jeffrey Brown, Lisa Kay Pilamenter
World Premiere | USA | 2019 | 70 MIN

**Extra Ordinary**
D/SW: Mike Ahern, Enda Loughman
World Premiere | Ireland | 2019 | 99 MIN

**Go Back to China**
D/SW: Emily Ting
World Premiere | China, USA | 2019 | 96 MIN

**Pig Hag**
D: Colby Holt, Sam Protz
World Premiere | USA | 2018 | 84 MIN

**The Boy Band Con:**
World Premiere | USA | 2018 | 99 MIN

**Yes, God, Yes**
D/SW: Karen Maine
World Premiere | USA | 2018 | 77 MIN

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<td>CHEER UP CHARLIE’S</td>
<td>British Music Embassy @ Latitude 30</td>
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<td>SOUTH@ELYSIUM</td>
<td>Buffaloo Billiards</td>
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<td>CHEER UP CHARLIE’S</td>
<td>Durand Jones &amp; The Indecision</td>
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* For updates on wristband availability, go to wristbands.sxsw.com/2019.

**shuttle running between the Austin Convention Center and most festival venues.**
**SUPER SECRET RECORDS**

**BEERLAND**

- **7:00pm** Estrella / Café Colonial
- **8:00pm** Adelya (Chiriqui, PANAMA)
- **9:00pm** Nierey (Estrella, PANAMA)

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<tr>
<td><strong>720 CLUB PATIO</strong></td>
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<td><strong>STUBHUB SOUND STAGE</strong></td>
<td>9:30am</td>
<td>720 Club</td>
<td>TBA, Ana Tijoux, A-Game, DJ Osh Kosh, Sam Fender, Paloma Faith, Kwabs</td>
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<tr>
<td><strong>TULSA MUSIC NIGHT</strong></td>
<td>7:45pm</td>
<td>720 Club</td>
<td>Kemba, Rick Maguire (from Pile), Fanclub (Asbury Park NJ)</td>
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<td><strong>AUSTRIN CITY LIMITS LIVE AT THE MOODY THEATER</strong></td>
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<td>Black Pumas, Jess Williamson, D Savage, Celeste (London)</td>
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<tr>
<td><strong>EMPIRE GARAGE</strong></td>
<td>9:00pm</td>
<td>Empire Garage</td>
<td>The Blinders, The Struts, Mixtura, The Vaccines</td>
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<td><strong>EMPIRE CONTROL ROOM</strong></td>
<td>9:00pm</td>
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<tr>
<td><strong>SOUND HOUSE</strong></td>
<td>9:00pm</td>
<td>The Sound House</td>
<td>Close Talker, Faouzia, TBA, Coming Soon</td>
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<tr>
<td><strong>DIRTY DOG BAR</strong></td>
<td>9:05pm</td>
<td>Dirty Dog Bar</td>
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<td><strong>THE BLINDERS</strong></td>
<td>9:45pm</td>
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<tr>
<td><strong>BUFFALO BILLARDS</strong></td>
<td>9:45pm</td>
<td>Soundstage</td>
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<td><strong>STUBHUB SOUND STAGE</strong></td>
<td>10:00pm</td>
<td>720 Club</td>
<td>TBA, Ana Tijoux, A-Game, DJ Osh Kosh, Sam Fender, Paloma Faith, Kwabs</td>
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<td><strong>THE BAY ZOO</strong></td>
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**Check out Capital Metro service at CapMetro.org/specialevents. MetroRapid and MetroRail take you into the heart of downtown Austin for SXSW, and High-Frequency & Late-Night service runs throughout Austin, seven days a week.**

Plan your trip, get real-time departures and buy passes with the CapMetro App.
SATURDAY, MARCH 16

18TH OVER MARCH 1
8:00pm Sean Barna (Brooklyn NY)
10:00pm The Heart Collectors (Tuam)
10:30pm New Orleans Social Club (New Orleans LA)

SPEAKEASY KABARET

20TH MARCH 1
8:00pm Sean Barna (Brooklyn NY)
10:00pm Bobcat Smith (Austin TX)
11:00pm DJ Loko (Brooklyn NY)
11:30pm Skister (Brooklyn NY)

CENTRAL PRESBYTERIAN CHURCH

11TH MARCH 1
7:00pm Central Presbyterian Church (Atlanta GA)

THE BELMONT KAFE

8TH MARCH 1
7:00pm Blaine Perry (Austin TX)

BUNGALOW

5TH MARCH 1
8:00pm DJ Resolved (Toronto Canada)
8:30pm DJ Hella Vella (Austin TX)
10:00pm DJ Lylko (Brooklyn NY)
10:30pm Empire Control Room

Djembe (Brooklyn NY)

ELEPHANT ROOM

6TH MARCH 1
7:00pm James Brandon Lewis (Brooklyn NY)
8:00pm Tanya Davis

FOLKY TRIO

12TH MARCH 1
8:00pm John Ball (Oakland CA)
8:30pm DJ Tyl (Dallas TX)
9:00pm DJ Loko (Brooklyn NY)
10:00pm Project 8

FLAMINGO GANTIANA

6TH MARCH 1
7:00pm Jai Mason (Brooklyn NY)
8:00pm DJ CXXX (Toronto Canada)
8:30pm DJ Leo (Brooklyn NY)
9:00pm DJ Loko (Brooklyn NY)

FLAMINGO PATIO

6TH MARCH 1
7:00pm Jai Mason (Brooklyn NY)
8:00pm DJ CXXX (Toronto Canada)
8:30pm DJ Leo (Brooklyn NY)
9:00pm DJ Loko (Brooklyn NY)

FOOCHI

11TH MARCH 1
8:00pm Luke O’Connor (Dundee Scotland)
8:30pm DJ Loko (Brooklyn NY)
9:00pm DJ Loko (Brooklyn NY)
10:00pm Empire Control Room

GREAT CONTAINER

18TH MARCH 1
7:00pm Great Container (Brooklyn NY)
8:00pm DJ Loko (Brooklyn NY)
9:00pm DJ Loko (Brooklyn NY)
10:00pm Empire Control Room

GREENWICH VILLAGE INN

15TH MARCH 1
7:00pm Greenwich Village Inn (Austin TX)
8:00pm DJ Loko (Brooklyn NY)
9:00pm DJ Loko (Brooklyn NY)
10:00pm Empire Control Room

GREAT CONTAINER

25TH MARCH 1
7:00pm Great Container (Brooklyn NY)
8:00pm DJ Loko (Brooklyn NY)
9:00pm DJ Loko (Brooklyn NY)
10:00pm Empire Control Room

HAYDEN'S

15TH MARCH 1
7:00pm Hayden's (Austin TX)
8:00pm DJ Loko (Brooklyn NY)
9:00pm DJ Loko (Brooklyn NY)
10:00pm Empire Control Room

HIGH WATERS

5TH MARCH 1
7:00pm High Waters (Brooklyn NY)
8:00pm DJ Loko (Brooklyn NY)
9:00pm DJ Loko (Brooklyn NY)
10:00pm Empire Control Room

HIGH WATER

12TH MARCH 1
7:00pm High Water (Brooklyn NY)
8:00pm DJ Loko (Brooklyn NY)
9:00pm DJ Loko (Brooklyn NY)
10:00pm Empire Control Room

HUDSON MILL

22ND MARCH 1
7:00pm Hudson Mill (Brooklyn NY)
8:00pm DJ Loko (Brooklyn NY)
9:00pm DJ Loko (Brooklyn NY)
10:00pm Empire Control Room

I-80

3RD MARCH 1
7:00pm I-80 (Brooklyn NY)
8:00pm DJ Loko (Brooklyn NY)
9:00pm DJ Loko (Brooklyn NY)
10:00pm Empire Control Room

JAMIE CLOVER

12TH MARCH 1
7:00pm Jamie Clover (Toronto Canada)
8:00pm DJ Loko (Brooklyn NY)
9:00pm DJ Loko (Brooklyn NY)
10:00pm Empire Control Room

JAMIE CLOVER

15TH MARCH 1
7:00pm Jamie Clover (Toronto Canada)
8:00pm DJ Loko (Brooklyn NY)
9:00pm DJ Loko (Brooklyn NY)
10:00pm Empire Control Room

JAMIE CLOVER

19TH MARCH 1
7:00pm Jamie Clover (Toronto Canada)
8:00pm DJ Loko (Brooklyn NY)
9:00pm DJ Loko (Brooklyn NY)
10:00pm Empire Control Room

KANGAROO KIT

11TH MARCH 1
7:00pm Kangaroo Kit (Brooklyn NY)
8:00pm DJ Loko (Brooklyn NY)
9:00pm DJ Loko (Brooklyn NY)
10:00pm Empire Control Room

KANGAROO KIT

15TH MARCH 1
7:00pm Kangaroo Kit (Brooklyn NY)
8:00pm DJ Loko (Brooklyn NY)
9:00pm DJ Loko (Brooklyn NY)
10:00pm Empire Control Room

KANGAROO KIT

19TH MARCH 1
7:00pm Kangaroo Kit (Brooklyn NY)
8:00pm DJ Loko (Brooklyn NY)
9:00pm DJ Loko (Brooklyn NY)
10:00pm Empire Control Room

KANGAROO KIT

23RD MARCH 1
7:00pm Kangaroo Kit (Brooklyn NY)
8:00pm DJ Loko (Brooklyn NY)
9:00pm DJ Loko (Brooklyn NY)
10:00pm Empire Control Room

KANGAROO KIT

27TH MARCH 1
7:00pm Kangaroo Kit (Brooklyn NY)
8:00pm DJ Loko (Brooklyn NY)
9:00pm DJ Loko (Brooklyn NY)
10:00pm Empire Control Room

KANGAROO KIT

1ST MARCH 1
7:00pm Kangaroo Kit (Brooklyn NY)
8:00pm DJ Loko (Brooklyn NY)
9:00pm DJ Loko (Brooklyn NY)
10:00pm Empire Control Room

KANGAROO KIT

5TH MARCH 1
7:00pm Kangaroo Kit (Brooklyn NY)
8:00pm DJ Loko (Brooklyn NY)
9:00pm DJ Loko (Brooklyn NY)
10:00pm Empire Control Room

KANGAROO KIT

9TH MARCH 1
7:00pm Kangaroo Kit (Brooklyn NY)
8:00pm DJ Loko (Brooklyn NY)
9:00pm DJ Loko (Brooklyn NY)
10:00pm Empire Control Room

KANGAROO KIT

13TH MARCH 1
7:00pm Kangaroo Kit (Brooklyn NY)
8:00pm DJ Loko (Brooklyn NY)
9:00pm DJ Loko (Brooklyn NY)
10:00pm Empire Control Room

KANGAROO KIT

17TH MARCH 1
7:00pm Kangaroo Kit (Brooklyn NY)
8:00pm DJ Loko (Brooklyn NY)
9:00pm DJ Loko (Brooklyn NY)
10:00pm Empire Control Room

KANGAROO KIT

21ST MARCH 1
7:00pm Kangaroo Kit (Brooklyn NY)
8:00pm DJ Loko (Brooklyn NY)
9:00pm DJ Loko (Brooklyn NY)
10:00pm Empire Control Room

KANGAROO KIT

25TH MARCH 1
7:00pm Kangaroo Kit (Brooklyn NY)
8:00pm DJ Loko (Brooklyn NY)
9:00pm DJ Loko (Brooklyn NY)
10:00pm Empire Control Room

KANGAROO KIT

29TH MARCH 1
7:00pm Kangaroo Kit (Brooklyn NY)
8:00pm DJ Loko (Brooklyn NY)
9:00pm DJ Loko (Brooklyn NY)
10:00pm Empire Control Room

KANGAROO KIT

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8:00pm DJ Loko (Brooklyn NY)
9:00pm DJ Loko (Brooklyn NY)
10:00pm Empire Control Room

KANGAROO KIT

5TH MARCH 1
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8:00pm DJ Loko (Brooklyn NY)
9:00pm DJ Loko (Brooklyn NY)
10:00pm Empire Control Room

KANGAROO KIT

9TH MARCH 1
7:00pm Kangaroo Kit (Brooklyn NY)
8:00pm DJ Loko (Brooklyn NY)
9:00pm DJ Loko (Brooklyn NY)
10:00pm Empire Control Room

KANGAROO KIT

13TH MARCH 1
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KANGAROO KIT

17TH MARCH 1
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9:00pm DJ Loko (Brooklyn NY)
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KANGAROO KIT

21ST MARCH 1
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KANGAROO KIT

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10:00pm Empire Control Room

KANGAROO KIT

29TH MARCH 1
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8:00pm DJ Loko (Brooklyn NY)
9:00pm DJ Loko (Brooklyn NY)
10:00pm Empire Control Room

KANGAROO KIT

1ST MARCH 1
7:00pm Kangaroo Kit (Brooklyn NY)
8:00pm DJ Loko (Brooklyn NY)
9:00pm DJ Loko (Brooklyn NY)
10:00pm Empire Control Room

KANGAROO KIT
HALO CHAMPIONSHIP SERIES INVITATIONAL COMING TO SXSW GAMING

The HCS Invitational at SXSW Gaming will offer Halo tournaments and experiences featuring professional players and fans alike, spanning all three days of the event! SXSW Gaming offers hands-on play, esports tournaments, parties, panels, a sprawling Gaming Expo and a one-of-a-kind awards show. Single-day and three-day wristband options are available.

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"My parents introduced me to the Clash and the Ramones and stuff like that," begins Rhys Woodruff, 23, drummer/singer of 5-year-old power punks Borzoi, his tale dovetailing nicely with those of bandmates Taylor Browne, bass, and guitarist/vocalist Zach Wood. “Then I went to college and was hanging out with Taylor and Zach. In one week, I was shown the Clash, the Ramones and stuff like that,” adds Woodruff met in Fairview, toward what we now know of this Lone Star dream via third LP (and first on a T-shirt owned by Wood — their racket crafted an opposition to the modern psychedelic so beloved by millennial Austin. This is how you should progress in any form of art,” says Woodruff. “You should react to what’s come before, and like or dislike it, then build on that. Which is what’s unfortunate about this country — people don’t do that.

“They just find a sound and stick with it. We don’t know who the fuck we are, but we know we don’t want to be that.”

— Tim Stegall
TEXAS MIST

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MARCH 9
4:30PM - 2AM
EMPIRE GARAGE

DEEP IN THE HEART OF ATX
FT. SHNYRBS, BLACK JOE LEWIS, CILANTRO BOOMBOX
RUBY JANE & THE RECKLESS, BIG WY’S BRASS BAND

MARCH 10
3PM - 2AM
EMPIRE GARAGE

SOUTHBOILED
FT. OCTOPUS PROJECT, CALLIOPE MUSICALS,
NIGHT DRIVE, MOBLEY + MORE

MARCH 11
3PM - 2AM
EMPIRE CONTROL ROOM + GARAGE

MUSICTECH WASHUP
FT. THE BLACK ANGELS, WHITE DENIM,
DAN THE AUTOMATOR, TAYLOR MCFERRIN + MORE

MARCH 12
12PM - 5PM
THE PARISH

GET A GRIP - DAY ONE
FT. BRONCHO, HEGS, PINKY PINKY, PAUL CHERRY,
SLOW PULP, DEHP

MARCH 13
12PM - 5PM
THE PARISH

GET A GRIP - DAY TWO
FT. PRIESTS, KOLARS, GABRIELLA COHEN, JERRY PAPER,
EMBER KNIGHT, HOLLY BURCH

MARCH 16
12PM - 5PM
EMPIRE GARAGE

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**BLUSHING**

**SXSW showcase: Thu. 14, 720 Club Patio, 12:45am**

In the beginning, Michelle Soto’s melodies were trapped in her head.

“I had no experience with electric instruments,” the Blushing guitarist/songwriter explains of her 2015 mindset. “What was so frustrating was that I had these songs I wanted to write, but I had all these barriers to actually make this music: ‘I’m not good at guitar, I can’t sing.’”

Then, she approached long-time friend and classically trained singer Christina Carmona. Blushing thus began as an acoustic duo, but the early living room sessions yielded more Indigo Girls and less the celestial, Cocteau Twins-infused shoegaze they pummel now.

Carmona picked up bass, and in 2016 they added their husbands to the lineup. Jake Soto’s years of drumming in hardcore bands and Noe Carmona’s expertise on guitar rounded out the quartet’s thundering wall of sound.

The band found an early supporter in Cheer Up Charlie’s booker Trish Connelly, who booked Blushing’s first gig in 2017. They quickly became omnipresent locally, churning out two EPs while their debut LP recorded and produced by Ringo Deathstarr’s Elliott Frazier, is due later this year. Blushing’s name now appears constant on Austin bills, their live sets an intensified version of the studio work.

“I grew up playing the piano and violin,” says Carmona. “When I plugged the bass into the amp, I was like, ‘Whoa, this is so much power!’ We wanted to play into that.”

Blushing’s tactile sound blossoms from a juxtaposition of gutsiness: Carmona’s break from the rigidity of classical training and Soto’s innate composing from an untrained background. The former admires the latter’s intuitive approach.

“When you don’t have a whole lot of knowledge in a subject, you’re not afraid to make mistakes,” Carmona says. “You don’t know what the mistakes are, so you don’t limit yourself.”

— Libby Webster

**FUVK**

**SXSW showcase: Sat. 16, CU29, 9pm**

Traveling last summer, Shirley Zhu found two international connects to her songwriting as Fuvk. A visit to Bratislava, Slovakia, marked her first IRL meeting with Z Tapes founder Filip Zemčík, who distributes Zhu’s lo-fi bedroom pop. The label’s reach includes all-cassette hideout Waltz in Tokyo.

“The store was tucked away in a little residential neighborhood, and I was like, ‘Hey, there’s my tape,’” recalls Zhu of her Japan stop. “This little old man at the cash register showed me a picture of my cassette on his bookshelf at home.”

The intimate encounter embodies Zhu’s niche reach, quite impressive considering Fuvk’s first live sets occurred a year ago. The source named from a friend’s typo in 2016 long stood as the recent UT master’s grad’s only musical identifier. The 23-year-old says half her reason for namelessness was “not wanting to be pretentious like, ‘Music, lyrics, and composition written by Shirley Zhu.’”

“The other half was insecurity,” she continues. “I didn’t want what I look like or my personality to reflect poorly on the music. [Anonymity] allows you to be vulnerable to strangers, but not to people you know.”

Chatting after a workday in data analysis for gaming giant Electronic Arts, and a Sofar Sounds set the night before, Zhu says release from two back-to-back long-term relationships prompted the project’s recent spike in live activity. New EP Golden Girl emerged Feb. 28, and now the singer/guitarist endeavors her first SXSW with Brandon Torio on keys and Thomas Neupert on electronic drums.

“My last relationship was that scenario where you just shut in and waste away together or something,” says Zhu. “When that ended, I really needed to do some shit and be productive. Getting out there and playing shows was the logical next step.”

— Rachel Rascoe

**THE intimate encounter embodies Zhu’s niche reach, quite impressive considering Fuvk’s first live sets occurred a year ago.**

**WESTERN YOUTH**

**SXSW showcase: Sat. 16, Cooper’s BBQ, 12mid**

Five years passed before Western Youth followed up its debut EP with last fall’s eponymous long-player. The wait produced one of 2018’s best local platters. Credit the addition of veteran songwriter Graham Weber, who combined with group principal Taylor Williams to craft material worthy of the sextet’s hard-driving roots & roll.

“There were a lot of fits and starts,” admits Williams of cutting the LP. “With Graham coming on board though, it was a completely different dynamic – just having that other voice in the room.”

“I just didn’t want to fuck up the band, because I loved these guys,” laughs Weber, sitting with his co-conspirator outside the Hard Luck Lounge. “I drove around the country by myself for a lot of years, and I just wanted to make something else. The nice thing about the big band is there are six brains working, and it’s the most fun I’ve had.”

Intended as a one-off collaboration with the band backing Weber on an EP the two songwriters found a natural chemistry in their distinctive styles. Weber details narratives, while Williams hooks into anthems. Combined with scene veterans, including the addition of Heartless Bastards guitarist Mark Nathan, Western Youth taps into the kind of rollicking road show of the Band or Tom Petty.

“We’re a cast of misfits,” nods Williams. “It’s a big band, and we move a lot of air. Everybody’s playing off of each other really well and it feels different now than it ever has.”

“The more we play together, the more comfortable we are to go off and see where it goes,” adds Weber. “It’s a band built for a big stage, but if we can get in front of crowd, I think we can convert them.”

— Doug Freeman
Spring Break Boogie
March 7th - 17th


more info at texashotelvegas.com
**THE REPUTATIONS**  
**SXSW showcase: Fri. 15, Friends, 1am**

The Reputations waste no time. Straight off the November release of their sophomore album *Electric Power*, the rocking local quintet has already begun recording its third LP.

“We’ve been in Memphis for about two weeks and we’ve been taking our time,” phones in bassist/vocalist Justin Smith. “This album has more dynamics of yacht rock, electric piano, and tender moments filled in, not just an in-your-face record like our previous albums.”

Product of a Phil Spector covers set at Barracuda in 2015, the locals coined the term “powersoul” to describe their 2017 debut *Begging for More*, which combined garage-pop with heavy-sweat soul informed by the incarcerated producer’s seminal “Wall of Sound.” A year later, the group traveled to Memphis to record *Electric Power*.

“Recording *Begging for More* was really laid-back in the woods of Huntsville with no time constraints,” recounts Smith. “For *Electric*, we wanted to get out of Austin and experience that cabin fever of everyone sleeping in a tight Airbnb together and not being able to relax.”

Produced by Big Star’s Jody Stephens at Ardent Studios, the same space where the famous drummer’s band recorded its albums, *Electric Power* draws from the same vein of Seventies jangle rock. Grounded by dynamite frontwoman Rockyanne Bullwinkel, Smith’s squalling, strut-soul registers, and guiding wisdom from Seth Gibbs (their longtime collaborator and friend), the album boasts bad-boy guitar bravado on gentle caresser “Shake Me Baby” and twang boogie on shuffler “Neighborhood.”

“Getting in a van with people I love and playing songs that I love was the best way to cope,” admits Smith on having to tour immediately after Gibbs’ passing. “He made me recognize the songwriter in myself, and I still hear his voice in the studio. He’s still very much with us.”
—Alejandra Ramirez

**Produced by Big Star’s Jody Stephens at Ardent Studios, *Electric Power* draws from the same vein of Seventies jangle rock.**

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**NIGHT GLITTER**  
**SXSW showcase: Tue. 12, Mohawk Outdoor, 9pm**

“Night glitter” became the term for twilight lightning bugs, or fireflies, twinkling around the river near John Michael Schoepf and his daughter’s home before it became the name of his band with LouLou Ghelichkhani, the singer for Thievery Corporation with Parisian roots. Together, the multi-instrumentalist and the frontwoman create music largely through improvisation. Credit their dreamy, psych-gaze atmospherics, and relaxed sound to the duo spending as much time playing with post-production effects as recording.

Arguably the most recognizable collaborator with Thievery Corporation, Ghelichkhani’s airy French vocals (one of three languages she speaks) enhanced the lounge-y acid jazz and dub of the Washington, D.C., act founded in 1996. The Persian singer planted roots in Austin six years ago, fertilizing another capital’s musical soil with the psychedelic folk sounds of Bone, Fur and Feathers in 2013 and playing Austin’s beloved Psych Fest in 2014.

That project developed in collaboration with local cottage industry Adrian Quesada. Known for work with Grupo Fantasma, Ocote Soul Sounds, and the Best New Austin Band known for work with Santo Pumas, Quesada crossed paths with Thievery Corporation wherein he worked with the Buenos Aires-born singer and collaborator Natalia Clavier. Eventually, he helped produce the now defunct BF&F.

Cut to 2018, and the producer oversaw Schoepf adding guitar, bass, and twang vox to the synths, Farifsa, an electronic organ manned by Ghelichkhani in siren vocal mode. Live, she and Schoepf are joined by a drummer and guitarist.

“I am fired up about our first Night Glitter tours starting in May,” writes Ghelichkhani.
—Christina Garcia

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**DRAKULAS**  
**SXSW showcase: Wed. 13, Bungalow, 9pm**

Something funny happened on the way to this side project. It overtook the parent band. Austin punk’s most charismatically spastic frontman Mike Wiebe — whose energy level remains too off-the-charts to be contained by Riverboat Gamblers, Ghost Knife, High Tension Wires, stand-up comedy, or the most hilarious feed on Twitter — needed yet another outlet in 2015. He hooked up with Rise Against guitarist Zach Blair, a friend of 20 years who served time in Gwar and Nineties Dallas punk-pop sensations Hagfish, to create Drakulas, along with fellow Gamblers Rob Marchant on bass and Ian Walling on drums. Auxiliary member Daniel Fried of Bad Sports/Radioactivity/etc., provides keyboards and other needed instrumentation.

“He’s one of the handful of people I know who can exclusively write ‘musician’ on his tax returns,” smirks Wiebe of Blair over coffee one cloudy afternoon at a Riverside hot spot. “He fills in for some of the guys in the Gamblers sometimes.”

Songs they wrote heavily reference Van Nuys’ venerable punk goofballs the Dickies. They also came from another world: a late Seventies/early Eighties, comic-bookish New York that Wiebe imagined as an 8-year-old growing up Texan.

“It’s like a mash-up of the opening to *Welcome Back, Kotter; The Warriors;* and Taxi Driver,” he chuckles. Factor in a fascination with porn’s golden age, vampires, street gangs, and art movements and slang that only exist in Wiebe’s unlocked imagination. This fuels Drakulas’ highly theatrical stage shows, 2015 Red Scare EP *Owowowowowowowow*, and the following year’s Dirtnap Records full-length *Raw Wave*. It also drives the group’s forthcoming sophomore LP scheduled for this fall on a to-be-disclosed label.

“I have these very specific rules,” Wiebe explains. “Like I can’t reference anything modern. It’s nice to have these limitations to write on. It makes it more creative.”
—Tim Stegall

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**Produced by Big Star’s Jody Stephens at Ardent Studios, *Electric Power* draws from the same vein of Seventies jangle rock.**
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PAUL THORN
SOUTH AUSTIN JUG BAND • JAIMEE HARRIS • MIPSO • FEEDING LEROY

FRIDAY, APRIL 12TH
JASON ISBELL AND THE 400 UNIT
THE DEL MCGOURY BAND • SHINYRIBS • AMANDA SHIRES
MANDOLIN ORANGE • JAMES HUNTER SIX • BLACK PUMAS
JOHN MORELAND • ROBERT ELLIS • THE LAST BANDOLERS

SATURDAY, APRIL 13TH
BRANDI CARLILE
GALACTIC • HAYES CARL • WILD CHILD
PENNY AND SPARROW • THE LONE BELLOW (TRIO)
THE STEELDRIVERS • PAUL CAUTHEN • WOOD & WIRE • SAMANTHA FISH
SARAH GRACE & THE SOUL • BEN HUNTER AND JOE SEAMONS

SUNDAY, APRIL 14TH
SHINYRIBS
JEFF PLANKENFORD • LEY LING • IDA MAE AND A SUNDAY SURPRISE!

CAMP SHHTIMES
THU 11TH MIPSO • JOHN ELIOTT • BATTY JR.
FRI 12TH SOUTH AUSTIN JUG BAND • CALLIOPE MUSICALS • MIDDLEFAWN
SAT 13TH WOOD & WIRE • LEY LING • MERCY FAMILY BAND
* LATE NIGHT unplugged shows

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Friday, March 15, 2019
@ SWAN DIVE
615 Red River St
SXSW
Harry Edohoukwa

SXSW showcases: Wed. 13, Sheraton Backyard, TBA; Sat. 16, Barracuda, TBA

Harry Edohoukwa has a serious first-date forename with a popular boy wizard, and with director Claudio Ramirez. Finally, he’s getting okay with being crazy.”

“My girlfriend’s a ‘beats person,’” the 25-year-old rapper and singer from Austin, Texas, concedes. “But the first time one will know how to say it.”

“People have been asking me how to say it,” confesses the MC, who routinely rented out venues over the last five years to promote his own performances, which find him linked to bassist/musical director Claudio Ramirez. Finally, he’s getting looks, including opening slots for Duckworth and marquee placement on shows promoted by KUTX’s hip-hop tastemakers The Breaks.

“Just wanted a stage,” confesses the MC, who in 2016 recorded his debut “Mrs” details messing up a relationship, while stitching together narratives that evoke a cinematic sense of place akin to Blade Runner or Mandr

Future Museums

SXSW showcase: Fri. 15, the Hideout, 1am


Western European influences from the Sixties and Seventies.”

Like many of his Holodeck Records peers, Lord combines darkwave, ambient, and prog rock into moody, atmospheric compositions that might sneak onto a “Music for Zenning Out” playlist. They also have the potential to spiral into a deep, dark hole. It’s music for both quiet mornings and dark evenings, meditation and contemplation. 2018’s Rosewater Ceremony and its sequel, Rosewater Ceremony Part II: Guardian of Solitude, weave Eno-esque soundscapes of loss and rebirth, holding an emotional resonance unusual for ambient tunes.

“Those were recorded during the 2016 election and simultaneously with a breakup, so I was really creatively charged in different directions,” says Lord. “I felt in control in a way that I hadn’t been before, and it was the first time I was truly composing on synthesizers.”

Revealing a forthcoming release on prolific ambient tape label Aural Canyon at Future Museums’ SXSW showcase at the Hideout, the project also preps another fall release from Holodeck. In addition to their official festival show, Lord helms a de facto house party for both quiet mornings and dark evenings, an emotive journey into ambient environments with a decidedly un-ambient, five-piece live show.

“With recording, I’m headed in a very straight-up ambient, New Age direction,” he affirms. “But with the live band, I want it to be memorable. We’re trying to embody Seventies psychedelia, Krautrock, and Neil Lord’s productivity laser focuses on personal project Future Museums, an emotive journey into ambient environments with a decidedly un-ambient, five-piece live show.

Deezie Brown

SXSW showcase: Wed. 13, Sheraton Backyard, TBA

Born and raised in Bastrop, rapper Deezie Brown launched a fleet of winter/summer jams last February on Judith, a reference to the biblical widow who wins over then beheads Holofernes. Riding top down in Lamborghinis across spacious but bleak terrain, the chilly song cycle dotted the charms, pitfalls, and potholes of the mainstream. Seductive tracks like “I Fell in Love in a Two-Seater” and “Sheepskin/Shayne” offer paradise, and perdition, depending on the angle.

“I really wanted to tell a story about the industry and how you can become confused on what they display as success,” explains Brown.

The MC (Devin to his mom) freezes sunshine tracks into arctic odysseys like Kid Cudi’s Passion, Pain & Demon Slayin’ while stitching together narratives that evoke a cinematic sense of place akin to Blade Runner or Mandr

Dan Gentile

“Blade Runner

Kevin Curtin

“The Austin Chronicle

48 THE AUSTIN CHRONICLE GUIDE TO SXSW 2019 austinchronicle.com
2019 will mark the 14th installment of the largest gathering of songwriters in North America - the ASCAP "I Create Music" EXPO - returning to the Loews Hollywood Hotel May 2-4.

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BILLIE EILISH AND FINNEAS O’CONNELL AT EXPO 2018

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**SHOWCASING ORIGINAL LIVE MUSIC SINCE 1975**

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<tr>
<th>MARCH 8</th>
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<td>KURT VILE AND THE VIOLATORS</td>
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<td>MARCH 15 &amp; 16</td>
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Future Schtick

WHAT LIES AHEAD FOR HUMANITY, AS ONLY JAMES ADOMIAN IN THE GUISE OF ELON MUSK CAN ENVISION IT

BY ROBERT FAIRES

Ideas. Innovation. Inspiration. That’s what you come to South by Southwest for, right? And who better to provide all three than the founder of Tesla Motors and Space X? I mean, that’s what Elon Musk was tossing out during his appearance at SXSW 2018, yes?

Maybe, but when the Mars-minded magnum returns to the conference this year, those qualities may be in short supply. Or, more accurately, what’s there of them may well come across as laughable. That’s because this Elon Musk won’t be that Elon Musk. No, the person presenting the keynote address “Elon Musk: The Frightening and Awful Future of Humanity” will be SXSW stalwart and man of 1,000 faces James Adomian, and any laughs that come out of his speech will be ones he targeted like his subject does the Red Planet.

Musk is just one of many cultural figures whose skin Adomian has climbed into for comic effect. He’s likely best known for his impersonation of vinegary Vermonter Bernie Sanders, who sparred with Anthony Atamanuik’s Donald Trump throughout the 2016 presidential election cycle (and who scored big at last year’s South By with his “Bernie Sanders Town Hall”), but over the years Adomian has covered more than two dozen politicos, celebs, and cranks — everyone from Vincent Price to Jesse Ventura to Sebastian Gorka to Alex Jones. His Musk made a brief appearance at SXSW 2018 and shortly thereafter popped up on the Earwolf podcast Chapo Trap House, where he revealed that it wasn’t a dummy sitting in the Tesla he shot into space on a Falcon Heavy rocket. It was Melinda Gates. He continued to appear onstage and in podcasts throughout the year and proved so definitive that Adomian even provided the voice for the audio version of the Elon Musk parody book Welcome to the Future Which Is Mine, written by The Onion founder Scott Dikkers.

Who knows what other mind-blowing hyperprojects this genius will unveil at his keynote? Drilling a Chevy Volt into the center of the Earth? Building a cross-country subway system for billionaires that will take them from Beverly Hills to the East Side of New York in two minutes? Shooting a bitcoin at Jupiter just to see what will happen? No doubt it will be something we less visionary types could never imagine. Just keep in mind this Elon Musk’s motto: “Ad astra per sanguinem”; “To the stars through blood”!

LEAVING THE CITY

BROAD CITY’S ILANA GLAZER AND ABDI JACOBSON PREVIEW THE SHOW’S FINALE AND GET BACK TO THEIR UCB ROOTS

If we absolutely must say goodbye to Abbi and Ilana when the Comedy Central series about them and their NYC hijinks (accent on “high”) signs off this month, then thank goddess we have the chance to say it to them in person. This weekend, the Live Music Capital becomes the Broad City, as the women who both created the show and star as their namesakes, Abbi and Ilana, will be in Austin to screen the last-ever episodes of Broad City. Get the jump on the rest of the country by seeing the last three eps, including the all-important finale, Sunday afternoon; then, catch Glazer and Jacobson fielding questions like, “How much did you cry while wrapping the series 10 years?” (Sun., March 10, 2pm, Zach Theatre, 202 S. Lamar.)

But that’s not all the pair will be doing while they’re here. They’re getting in touch with their roots by connecting with colleagues from their comedy alma mater, Upright Citizens Brigade. Jacobson will sit in on The 420 Show With Matt Besser, doing a little weed-whacking with the UCB founding member, Horatio Sanz, and Jon Gabrus. (Sat., March 9, 9pm, Hideout Theatre, 617 Congress.) Meanwhile, Glazer will take part in ASSSSCAT, the UCB show in which a guest’s true-life monologue provides the basis for improvised scenes by a stellar cast; cooking up the scenes this year will be Besser, Gabrus, Sanz, Jessica McKenna, and Michaela Watkins. (Sun., March 10, 8pm, Esther’s Follies, 525 E. Sixth.)

BLACK LAUGHS MATTER

THE NEW NEGROES BRINGS THE FULL RANGE OF AFRICAN-AMERICAN COMEDY TO THE MIC

If you think you know what it means to be black. The New Negroes would like to challenge that perception. This comedy showcase with the title that some might find provocative features stand-up by African-Americans who speak about their lives and culture from a variety of perspectives. There’s no one kind of black comic or black humor — a fact that comedian/actor Baron Vaughn (“Bud” Bergstein on Grace and Frankie, Tom Servo on Mystery Science Theater 3000: The Return) believed needed some serious reinforcement. So, as a step toward helping audiences experience the full range of black voices working the mic today, he assembled a showcase at the Bridgetown Comedy Festival, taking its name from a phrase popularized during the Harlem Renaissance that identified African-Americans who would no longer submit to discrimination and prejudice. The New Negroes became a hit, returning to the festival annually. Then Vaughn established a monthly edition at the UCB Franklin in Los Angeles, and from there started touring the show to cities across the country. Early on, he acquired a partner in the project, rapper Open Mike Eagle, who infused the shows with music and poetry. By 2017, Comedy Central was interested enough to greenlight a series, and that is now set to debut on the network this spring.

But before you can tune in for the small-screen version, you have a chance to catch the live version at SXSW. Comedy Central is sponsoring an edition of The New Negroes at Esther’s Follies this weekend, with Vaughn and Eagle presenting Sam Jay, Josh Johnson, Dulcé Sloan, and more comics to be announced. (Sun., March 10, 10pm, Esther’s Follies, 525 E. Sixth.)
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DAY SHOW SXSW 2019

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FURUTORI
10:00pm

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iggy pop fun club

Regallily
machina
yahyel

SXSW Music Festival
2019
Your SXSW badge doesn’t just gain you entry to films, concerts, and conference panels. It also opens the door to a lot of crazy shit. Here are some of the more promising-sounding activations and immersive experiences.

“Trump’s Twitter Library, a Ferris Wheel of Cheese, and More”

“The Wide, Weird World of SXSW”

**THE DAILY SHOW PRESENTS: THE DONALD J. TRUMP PRESIDENTIAL TWITTER LIBRARY**

**VICELAND SKATELAND**
Saturday-Tuesday, March 9-12, 1-5pm (18+), 6-9pm (21+), 504 E. Fifth (Carmelo’s parking lot)
The millennial cheeksters at Vice are slapping down a retro roller skating rink and taping segments for its nightly show Vice Live.

**CHEESELANDIA WISCONSIN**

Tuesday, March 12, 9:30am-6pm; Wednesday, March 13, 11am-6pm, JW Marriott Rooms 301-302
From a 5-foot Ferris wheel of cheese to a digital experience including (checks notes) a Tinder-esque game to find your perfect cheese, Wisconsin’s Cheeselandia is bringing the goods.

**BLEED FOR THE THRONE**
Thursday, March 7, noon-6pm; Friday-Saturday, March 8-9, 10am-6pm, Fair Market
Game of Thrones is coming for blood, but for a good cause. The popular HBO show has teamed up with Red Cross to invite fans to donate blood and enter an immersive experience inspired by the show. Appointments are already full, but there’s always the standby line.

**HIGHWAYMEN HOUSE**

Saturday, March 9; Monday-Tuesday, March 11-12, 5pm-12mid, Banger’s Basement
Ever watch Bonnie & Clyde and think, this would be so much cooler if it starred the cops, not the sexy robbers? You’re in luck, then: In promotion of their upcoming film The Highwaymen, about the Texas Rangers who brought down the bank-robbing lovers, Netflix is hosting an immersive experience that will take participants back to the 1930s.

**UNOFFICIAL SHOWS AND DAY PARTIES**

**No badge? No problem. There are plenty of unofficial shows to catch. Here are a few that look promising; find the whole exhaustive list online at austinchronicle.com/unofficial.**

**MASH MOVERS DAY PARTIES**

Tuesday & Thursday, March 12 & 14, 1:30pm, 2511 Diaz
MASH Movers Day Parties featuring Kiwi jangle-pop godfathers the Chills, nü-gaze darlings Nothing, and Dublin’s breakout post-punks Fontaines D.C. RSVP via Eventbrite.

**STEREOGUM RANGE LIFE**

Tuesday-Wednesday, March 12-13, noon, Cheer Up Charlies, 900 Red River
The venerable online music tastemakers return with a two-day showcase featuring Kiwi jangle-pop godfathers the Chills, nü-gaze darlings Nothing, and Dublin’s breakout post-punks Fontaines D.C. RSVP via Eventbrite.

**THE REST**

“Trump’s Twitter Library, a Ferris Wheel of Cheese, and More”

**QMMUNITY’S QUEER GUIDE TO SXSW**

“It’s a little-known secret – SXSW is v. queer this year. As the Chronicle’s Qmunity editor, I’ll be on Sunday’s official “R.I.P. Lesbian Bars” panel talking about queer space, but first let’s make one right here with these spotlight LGBTQIA events. (See our full online roundup at austinchronicle.com/qmcommunity.)”

**L&B OFFICIAL SXSW LGBTQIA+ BASH**
Friday, March 8, 9pm, Sellers Underground, free
Kick off SX 2019 with Lesbutante & the Boss – local lez party promoters and creators of Sunday’s “R.I.P.” panel. Get there at 9pm for a meet and greet with panelists from theirs (hi!) and Saturday’s “Blurred Lines: Beauty in a Gender Fluid World” with dapperQ EIC Anita Dolce Vita. Come 10pm, dance your face off – it’s SX!

**AGLIFF’S UNOFFICIAL SXSW QUEER ARTIST SHOWCASE AND FUNDRAISER WITH AUSTIN BLACK PRIDE AND RAASIN IN THE SUN**

Saturday, March 9, 6:30-10pm, $25
Every year, Austin’s queer film fest (the longest-running film fest in town, mind you) hosts a filmmakers brunch, but this year they’re doing double-time for a nighttime showcase featuring queer art, cocktails, and light bites to take place at a secret location to be revealed with ticket purchase.

**Y’ALL OR NOTHING: A QUEER TEXAS SHOWCASE**

Saturday, March 9, 6pm, Cheer Up Charlies, free
It all started with SXSW, when Tish Sparks and Jeremy von Stilb (now of Contract Film Festival) started this queer music showcase seven years ago. Now they’re back for lucky number seven, spotlighting Texas’ amazing queer talent, including New Dad (celebrating an album release), the queen of drag queens Louisiana Purchase, disco DJ Cap’n Tits, pinkstar, and more. Plus, they’ve got a short film program curated by Contrast to really embrace SX’s many facets.

**CYBERBABES: 2019 FEMME AND QUEER SHOWCASE**
Sunday, March 10, 6pm, Cheer Up Charlies, free (RSVP required)
Awe-inspiring art happens when great powers combine. Like this showcase from the minds of “ur fav electronic pop star” pinkstar, performance artist Y2K, and BossBabes. Together, they’re serving up only the best of femme and queer musicians, DJs, and artists. Like who, you ask? Alok Vaid-Menon, Dorian Electra, La Morena, Las Ofrendas, Hental, Ruby Knight, and more, including performances by your hostesses with the mostesses.
WEDNESDAY, MARCH 13
THE SHOWDOWN:
PRESENTED BY TEXAS KEEPER AND ARGUS CIDERY
CURATED AND DJ’D BY DONKEY MILITARY

2:00pm  Irrevery
3:00pm  Thelma + The Sleaze
4:00pm  Garrett T. Capps
5:00pm  Sarah Shook + The Disarmers
6:00pm  Warren Hood

THURSDAY, MARCH 14
CAM SOLAR PRESENTS
SPEED OF SOUND: A MUSIC SHOWCASE + SLOT CAR RACE
BENEFITING SAVE OUR SPRINGS ALLIANCE

1:00pm  Little Dan
2:00pm  Super Doppler
3:00pm  Brothers of September
4:00pm  Jo James
5:00pm  Josh Pearson
6:00pm  Graveltooth
7:00pm  Delvon Lamarr’s DisORGANized
8:00pm  Dr. Joe
9:00pm  Landon Reichle
10:00pm  Pierson Saxon
11:00pm  Big Wy’s Brass Band

FRIDAY, MARCH 15
THE ABGB HOUSE PARTY: PRESENTED BY RAMBLER

2:00pm  English Teeth
3:00pm  Strahan + The Good Neighbors
4:00pm  Little Mikey + The Soda Jerks
5:00pm  Tomar + The FCs

SAUSTEX RECORDS PRESENTS [POR LOCOS ONLY]
SPONSORED BY TRINCHERO FAMILY ESTATES + JACKSON FAMILY WINES

7:00pm  Churchwood
8:00pm  TexasBob Juarez
9:00pm  Harvey McLaughlin
10:00pm  The Sloths
11:00pm  Hickoids

SATURDAY, MARCH 16
NINE MILE RECORDS + TOURING DAY + NIGHT PARTY

2:00pm  Super Doppler
3:00pm  Matt Hebert
4:00pm  Moonlover
5:00pm  Kidsmoke
6:00pm  The Night Thief
7:00pm  Jake Paleschic
8:00pm  Hang Rounders
9:00pm  Jeremy Pinnell
10:00pm  The Tender Things
11:00pm  Star Parks

SUNDAY, MARCH 17
THE SUNDAY BEST WITH DEVIN JAKE 4PM

LUNCH. DINNER. MUSIC. 1305 W. OLTORF THEABGB.COM
**AUSTIN AIRPORT DINING GUIDE**

**ABIA SERVES UP LIVE MUSIC, CRAFT COCKTAILS, AND BELOVED LOCAL RESTAURANT FARE**  BY JESSIKA ROTH

Austin-Bergstrom International Airport echoes the city’s desire to champion local businesses by featuring homegrown restaurants in place of typical airport fare, and a recently opened nine-gate expansion means even more eateries are on the horizon. This guide to ABIA will help you strategize optimal gateside dining.

### COFFEE & SMOOTHIES

**RUTA MAYA COFFEE**  One of Austin’s oldest coffee roasters, the two airport bars are now their only brick-and-mortar stores. Organic Arabica beans are ethically sourced from Mexico and roasted locally. Expect a traditional coffee shop menu including drip coffee, espresso drinks, and a case full of pastries.

**TEXAS COFFEE TRADERS**  When it comes to sourcing, making, and selling global coffee, these are local experts. While their Eastside shop serves up everything coffee-related – from classes to espresso machine parts – in the main terminal, you’ll simply find high-quality coffee served from a kiosk.

**BRIGGO COFFEE HAUS**  Before bypassing the robotic coffee machine in lieu of local hospitality, you should know Brigo is an Austin-made product designed to accommodate coffee customization. What it lacks in human interaction, it makes up in being speedy – place an order through their app before arriving!

**JUICELAND**  For almost a decade JuiceLand has been Austin’s smoothie institution, known for healthy ingredients, colorful fruit-patterned storefronts, and delicious flavor combos. You’ll find a condensed version of their lengthy menu at the new airport spot. Check out the most popular made-to-order smoothies (like the Originator), juices, shots, and acai bowls. (Vegan, vegetarian, gluten-free.)

### MEALS & MORE

**SALT LICK**  Before Franklin, there was the Salt Lick, and eating it at the airport could be the fastest way to score top-quality barbecue in Austin, without a road trip or waiting in hours-long lines. Taste their pit-smoked brisket and ribs with all the fixin’s and wash it down with a Lone Star. Souvenir tip: Since you’ve made it past security, consider trying the(tf)born-again barbecue and eating it at the airport could be the fast-est way to score top-quality barbecue in Austin, without a road trip or waiting in hours-long lines. Taste their pit-smoked brisket and ribs with all the fixin’s and wash it down with a Lone Star. Souvenir tip: Since you’ve made it past security, consider stocking up on bottles of barbecue sauce. (Gluten-free; full bar.)

**TACODELI**  In the perennial debate about Austin’s best tacos, Tacodeli is consistently a top contender. Their brand-new airport location will support your taco cravings for breakfast, lunch, or dinner. This location offers a condensed menu, but you’ll still find their famous salsas and queso. (Vegan, vegetarian, gluten-free; live music Mon.-Fri., 1-5pm.)

**HUT’S HAMBURGERS**  Hut’s is an Austin classic, operating their only other location (Downtown) since 1939. The airport location mimics the menu and mid-century decor of the original diner, serving all-American burgers (meat or vegan), shakes, and fries. (Vegetarian, gluten-free; full bar; live music Mon.-Fri., 1-5pm.)

**PEACHED TORTILLA**  A local food truck-turned empire, they serve Southern-Asian fusion, like bánh mi tacos and grain and vegetable bowls, and cater to those on special diets. (Vegan, vegetarian, gluten-free.)

### OTHER

**HIPPIES & HOPS**  Bar counter that serves both local and national beer and some wine, but no food

**CARIBOU COFFEE**  Global coffee chain serving up juices and smoothies in addition to staple coffee drinks

**FIG + PLUM**  Meaty, street-style tacos all day, plus beer and wine

**EINSTEIN BROS. BAGELS**  National chain serving up bagels every kind of way, alongside Caribou Coffee

**FARM AIRE**  A walk-up display case filled with premade sandwiches and snacks for shopping quickly

**MAD GREENS**  Made-to-order salads and grain bowls

**I VINI**  Italian cafe with premade sandwiches, salads, and pizzas along with wine, coffee, and dessert

**VINO VOLO**  Upscale wine bar featuring salads, small bites, and tapas in addition to an extensive wine list

### CLOSURES

Along with the addition of many new restaurants, ABIA said bon voyage to longtime staples Schlotzsky’s, Maudie’s, and Earl Campbell’s Sports Bar. Find even more airport dining and drinking online at austinchronicle.com/food.

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**SECONDS BAR + KITCHEN**  The most upscale of the local ABIA eateries has a condensed menu featuring shareable starters plus salads, sandwiches, and pizzas. Try the decadent Congress Burger (though the foie gras and crisp pork belly add-ons aren’t available) and one of the appropriately named cocktails – Permanent Vacation, anyone? (Vegan, vegetarian, gluten-free; full bar.)

**THUNDERCLOUD SUBS**  Austin’s go-to local sub shop chain for classic sandwiches made on baked-daily bread has been around since the Seventies, and is a proud supporter of community events like their annual Thanksgiving Day Turkey Trot. This location shares space with Ruta Maya Coffee. (Vegan, vegetarian, gluten-free.)

**ANNIE’S CAFE & BAR**  What began in Downtown Austin now exists exclusively in the airport. The modern-style deli counter serves healthy, premade custom salads and made-to-order paninis and pizzas. And the full bar accommodates many types of drinkers. (Vegan, vegetarian, gluten-free; full bar; live music Mon.-Fri., 1-5pm.)

**HAYMAKER**  This newly opened location mimics the original sports bar in East Austin, and the menu is loaded with Midwest-inspired comfort sandwiches, craft beers, and poutine. Catch a game and a big burly sandwich. (Vegetarian, gluten-free.)

**EAST SIDE PIES**  (currently under construction) East Side Pies is a growing local pizza chain that utilizes as many Texas products as possible to make both classic and uniquely flavored thin crust pies. (Vegetarian, gluten-free.)

**FLYRITE CHICKEN**  (currently under construction) This local fave makes better-quality sandwiches and wraps, along with what we call better-quality sides: tots, mac & cheese, fruit, and kale slaw. (Vegetarian, gluten-free.)

**HAT CREEK BURGER COMPANY**  (currently under construction) This is a Tex-Mex, family-friendly burger company with food truck roots. Their menu is kid-friendly, allergen-aware, and seems to have something for everyone. (Vegetarian, gluten-free.)

**DESSERTS**

**AMY’S ICE CREAMS**  (currently under construction) Austin’s longtime dessert crush is famous for their popular Mexican Vanilla, served “a la mode” around town. When the full cafe is operating, expect classic and funky flavors with toppings to crush into your scoops. (Vegan, vegetarian, gluten-free.)

**BERRY AUSTIN**  Serving frozen yogurt, smoothies, and acai bowls in Downtown Austin since 2011, this place is great for healthier or dairy-free desserts like fro-yo with fruit (or Reese’s Pieces) on top. (Vegan, vegetarian, gluten-free.)
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FRIDAY, MARCH 8
7PM
THE SELFLESS LOVERS

SATURDAY, MARCH 9
6:30PM
BIG FIVE CHORD

SUNDAY, MARCH 10
3PM
BLUEGRASS JAM

FRIDAY, MARCH 15
6:30PM
DJ DANGEROUS SOUND

SATURDAY, MARCH 16
No Badges, No Bull$#!t
DJ RAQHIQUI
2PM
EL TULE
3PM
DOS SANTOS
4:20PM
MONEY CHICHA
5:45PM

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