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# CHRONICLE

SNOOP LION

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## FUN FUN FUN FEST PREVIEW 2013

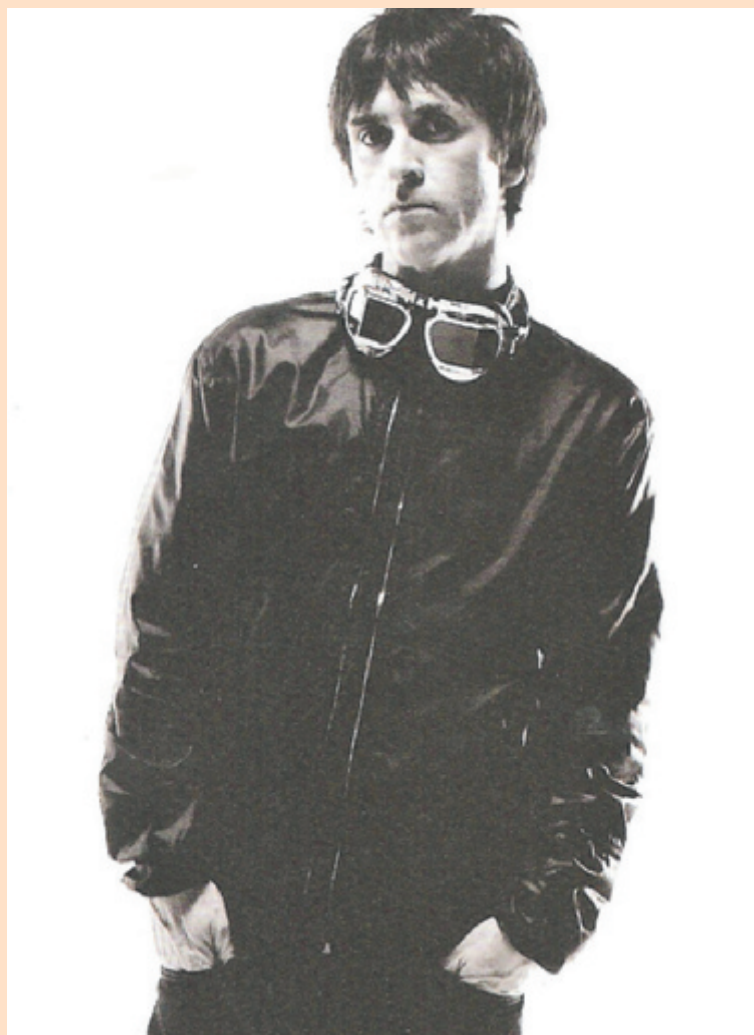
TENACIOUS D

MATT HOFFMAN



**COVER: M.I.A.** BY JOHN ANDERSON, **SNOOP LION, SLAYER** BY GARY MILLER, **TWIN SHADOW** BY JOHN ANDERSON, **TENACIOUS D** BY JOHN ANDERSON, **MATT HOFFMAN**

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## Johnny Marr

**4:15PM, ORANGE STAGE**

"I was almost too comfortable in Portland, Oregon," muses quintessential British rock guitarist Johnny Marr about his new solo release, *The Messenger*. "I needed to get a bit uptight, and Manchester is a good place to get a bloke uptight!"

He laughs. Marr revisited the city where he grew up and formed arguably the best of UK Eighties acts, the Smiths, with his now long-estranged partner Morrissey. He'd been living stateside most of the last decade, but

**"I wanted to reconnect with a certain attitude in the music that I was playing before the Smiths."**

upon his return to native soil, he shook off both bands he'd played in during that period – Modest Mouse and the Cribs – to work on his own.

"I just had a lot of ideas of lyrics and a lot of concepts of what I wanted to sing about. I started to set them to music, and there was just no need to invite someone to collaborate, no need to

invite someone to sing. It was personal to me."

Part of his process was to return to the music and environment of his youth, though not out of any sense of nostalgia.

"I wanted to reconnect with a certain attitude in the music that I was playing before the Smiths. I was around 17 and writing in a certain way, inspired by the bands after punk rock – the way those bands did things."

Interestingly, the bands Marr cites are American: Blondie, Pere Ubu, and Television. The latter play the same stage as Marr the next day.

"Brilliant," he says.

– Tim Stegall



## THE TONTONS

**12:35PM, ORANGE STAGE**

Good bet the Tontons won't be Houston's best-kept secret much longer. Led by indie princess Asli Omar, the road warrior quartet recently squeezed in recording sessions for a follow-up to 2011 EP *Golden*. Bun B's favorite band stirs a dreamy drank of rocking indie-pop and a whole lotta soul. – Thomas Fawcett

## RATKING

**1PM, BLUE STAGE**

Wanna know what life's like around the murky, confined corners inhabiting the New York City underground? Take a spin on Ratking's *Wiki93*. Last May's introduction from this young Manhattan trio elicits every turn and swerve of a hellbent E train, a devilish tour of modern youth culture journeying from the too-hip Lower East Side towards the Diplomats' Harlem neighborhood that raised Wiki, Hak, and Sporting Life to rap. – Chase Hoffberger

## MAC DEMARCO

**3:15PM, ORANGE STAGE**

A SXSW breakout last seen opening for Phoenix, Montreal's Mac DeMarco cuts slacker jams that sound like West African guitar-pop on a

warped tape deck. He put out two sleeper hits in 2012: *Rock & Roll Night Club*, a sardonic FM-themed EP of roxy music, and 2, which, in terms of vibe, had more of a neon glow to Kurt Vile's smoke-ring haze. – Austin Powell

## LITTLE BOOTS

**4:10PM, BLUE STAGE**

Little Boots emerged in a salvo of blond electronic-pop artists; La Roux, Lady Gaga, Little Boots ... it was a delicious alliteration. Now that electronics have wormed their way into widespread proliferation, the British artist has settled into channeling another blonde: Kylie Minogue. – Abby Johnston

## ◀ KURT VILE

**5:20PM, ORANGE STAGE**

Kurt Vile makes me wonder if Philadelphia isn't the East Coast's Austin. Through his solo career, the Philly guitarist has created effortless, unhurried folk-rock so hazy and transporting that it could've been written, joint in hand, on the shores of Lady Bird Lake. 2013's *Wakin' on a Pretty Daze* remains a perfect soundtrack to Austin's endless summers. – Abby Johnston

SHELLEY HIAM

**Beach Fossils**  
*Clash the Truth*  
 (Captured Tracks)



The sophomore LP from Beach Fossils directly challenges the lo-fi, woozy sound of their eponymous 2010 debut, with Dustin Payseur looking to capture the expanded live sound of the Brooklyn quartet with production from the Men's Ben Greenberg. *Clash* rings more confidently from the opening title track, even if Payseur flails in his attempts to unravel what it all means through songs like "Generational Synthetic," the lazy haze pushed forward with more propulsive guitar against spit lyrics like, "All your words are so magnetic, generation apathetic." The soft lull of "Sleep Apnea" sinks into the Fossils' familiar shoegaze, but all the songs are clipped so short that atmosphere is unfortunately never given the chance to fully evolve and envelope. Still, the aggressive fuzz of "Birthday" and haunting hum of "In Vertigo" (the latter featuring harmony from Blonde Redhead's Kazu Makino) pack a late-album punch. **(2:15pm, Orange stage)**

★★★ — Doug Freeman

FRIDAY CONTINUED ON P4



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**OPEN TIL MIDNIGHT - 7 DAYS A WEEK - SINCE 1990**



## Big Freedia 6:20PM, BLUE STAGE

Oxford defines twerk as a “dance to popular music in a sexually provocative manner involving thrusting hip movements and a low, squatting stance.” When asked if anything about that white-bread definition should be changed, New Orleans bounce queen Big Freedia pauses for a minute, then adds, “No hands on the floor. No hands on anything except the knees.”

As a booty shaker since Miley Cyrus was still Hannah Montana, Freedia should know. In September, an *ass-embly* of 358 New Yorkers chalked up a Guinness World Record for most simultaneous twerkers, an event set up for the television debut of Fuse’s *Big Freedia: Queen of Bounce*.

“It was the perfect timing with all the twerking phenomenon and ol’ Miley,” agrees the show’s host.

Speaking from the Big Easy, with the tour clock set at 10 days and dogs Rita and Sensation barking in the background, Freedia prepares to traverse the country “showing love and spreading the goodness of bounce music,” with tour dates through November.

“I’m just amped that the TV show is airing right now and that people will get to see me while it’s on. Bounce is taking flight all over the globe. New York especially, and L.A., Canada, Portland, Washington. It keeps getting bigger and bigger.” – *Abby Johnston*

**“Bounce is taking flight all over the globe.”**

## Johnny Marr The Messenger (Sire)

Johnny Marr’s previous solo showing was 2003’s flat arena-rock experiment, *Boomslang*. For *The Messenger*, the ex-Smiths axe genius returns to the guitar pop of his youth. Marr chimes, jangles, strums, and crunches, using whatever tricks best serve the song. Not that *The Messenger* trucks in nostalgia, mind you. His vision turns on fuller arrangements and tighter melodies than his old band allowed. Whether it’s the lush groove and 12-string jangle of the title track, the stop-start chink and twanging riff of “The Crack Up,” or the widescreen pop licks powering “The Right Thing Right,” Marr caresses each track with just the right touch and that includes his mellifluous voice. *The Messenger* rediscovers what made the Smiths’ albums great – an open-minded approach to tone and a feel that colors tunes for miles. **(4:15pm, Orange stage)**

★★★★ – *Michael Toland*



## Small Black Limits of Desire (Jagjaguwar)

With 2010 debut full-length *New Chain*, Small Black sank amid the chillwave swell of the turn of the decade. While the Brooklyn quartet’s sophomore effort proves lustrously polished and the rhythms more pronounced, it still treads in lukewarm waters that lull comfortably numb. The relentless yearning in its dreamlike electronic haze and the breathless sighs of Josh Kolenik works well to a point, seducing on opener “Free at Dawn” and “Canoe,” yet never moves forward, the compelling Eighties glaze washing from one song to the next and ultimately settling into a decompression tank that strips all sensory stimulation. Individually, “Sophie” or the soft synth pulse of “Proper Spirit” lift above their reverb drift, but strung among the 10 tracks of *Limits*, everything fades into neutral colors and it’s the awkward contrasts like “Breathless” that stand out. A hypnotic album, but one that never quite awakens to its purpose. **(5:15pm, Blue stage)**

★★

– *Doug Freeman*



## THE WALKMEN 6:25PM, ORANGE STAGE

Seven albums in 10 years have helped make the Walkmen one of the most recognizable names in indie rock. Scour their catalog to see how the NYC quintet’s grown up. Once detached and desperate, Hamilton Leithauser and crew have matured, tightened, and pieced together two recent albums that possess a previously unrealized fluidity, most notably last May’s *Heaven*. – *Chase Hoffberger*

## LUPE FIASCO 7:25PM, BLUE STAGE

Strapped like a backpack to 2006 debut *Food & Liquor* and subsequent single “Kick, Push,” Lupe Fiasco now eyes next year’s *Tetsuo & Youth*, the Chicago MC’s fifth in eight years. Fiasco’s hoping it’s a doozy, one to ward off bad juju surrounding last year’s *Food & Liquor II: The Great American Rap Album Pt. 1* and 2011 dud *Lasers*.

– *Chase Hoffberger*

## RJD2 8:45PM, BLUE STAGE

Producer RJD2 became an underground darling with 2002’s *Deadringer*, an instrumental opus that put him in the same breath as DJ Shadow. Fresh off fifth LP *More Is Than Isn’t*, the Midwest beatsmith – whose side projects include *Soul Position*, the *Insane Warrior*, and *Icebird* – continues to expand the footprint of hip-hop with soundscapes that draw from indie rock, disco, and Bay Area funk. – *Thomas Fawcett*

## Thee Oh Sees

### 6:25PM, BLACK STAGE

San Francisco garage-psych quartet Thee Oh Sees supply insane energy to every stage they plug into. Keyboardist Bridgid Dawson fielded our questions.

– *Kevin Curtin*

**Austin Chronicle:** You’ve been called the silver lining in Thee Oh Sees sound.

**Bridgid Dawson:** I’m a caveman piano player. I’d never played an instrument before John Dwyer said, “You’ll have to learn to play keyboards,” so I learned on the road years ago. It’s been both the funnest and most challenging thing I’ve ever done.

**AC:** How’s touring with Austin’s OBN III’s?

**BD:** It’s been wonderful to be on the road with a band that’s so young and so great. Me and John checked them out in Denton and it was such an awesome show that we immediately started making plans to tour together. Listening to bands that you love on tour is part of the whole reason you do this.

**AC:** How have you made the adjustment from playing small, sweaty clubs to big outdoor festivals?

**BD:** For me, it was scary at first. Such a big stage and big crowd of people who don’t really know who you are, but the more you do it, the better you



JOHN ANDERSON

**Thee Oh Sees supply insane energy to every stage they plug into.**

get at creating the right energy, which I find heartening.

**AC:** Floating Coffin, your seventh album in six years, has gotten a lot of praise.

**BD:** That helps more than any technique. Our minds are still engaged to what music can be and we keep changing to keep it interesting for ourselves.

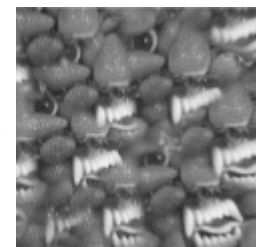
## Thee Oh Sees Floating Coffin (Castle Face)

After years of plying a twisted but uneven dalliance between psychedelia, garage punk, and noise, San Francisco’s Thee Oh Sees distilled their focus to fine effect on 2011’s *Carrion Crawler/The Dream*. That sweet streak continues on *Floating Coffin*, whose darker, more foreboding tone covers a lot of stylistic ground in its 10 tracks. Opener “I Come From the Mountain” echoes the epic intensity of *The Dream* with a frantic, driving buzz punctuated by echo-sodden whoops and hollers. “Toe Cutter-Thumb Buster” pits earth-blasting guitar against a slinky, black-eyed groove, then the title track hurls you into a spiraling sonic void. “No Spell” begins life in a mellow, prog-rock glow that unfolds into frizzed-up, psych-punk bliss, while “Strawberries 1 + 2” morphs a Memphian trash-rock showdown into a gloriously listing dirge. The viola-driven, droll pop facade of “Minotaur” strikes the perfect closing sentiment. **(6:25pm, Black stage)**

★★★★

– *Greg Beets*

FRIDAY CONTINUED ON P.6



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**DEL THE FUNKY  
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NEXT WEEK



WEDNESDAY, 11/13:  
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## Bill Callahan

**7:30PM, YELLOW STAGE**

Traveling in support of 2011's *Apocalypse*, the typically reticent and private Bill Callahan allowed videographer Hanly Banks to create a tour film after she reached out with a brief proposal. The result, last year's *Apocalypse: A Bill Callahan Tour Film*, provided a poignant portrait of the former Smog auteur, both for audiences and Callahan himself.

"I had very little to do with making it, I was just a subject," admits the local indie icon. "The few times I've seen it on the actual

movie screen, the way it's lit and everything, it actually feels like another person is up there doing that. In your conscious life you don't really see yourself as other people see you, so you don't really know what your body looks like, or the back of your head. I seemed pretty serious and I didn't detect in myself any awareness of the outside, anything but the music.

**"I feel like when I'm playing there's this magnetic force field that I'm creating."**

"I feel like when I'm playing there's this magnetic force field that I'm creating, but I'm also being affected by it, and I think it looked like that to me when I watched myself."

That sense of remove, of observing oneself from the outside, infiltrates Callahan's latest effort, *Dream River*. The album moves in a contemplative calm, yet also reaches constantly for connection, for love in its sparse essential lyricism. This too, may be an influence of Banks, who recently became Callahan's fiancée.

"A record is really just the desire to sound a certain way," Callahan offers. "Where that desire comes from, I don't know. I kind of search the desires of the record shelf in my head and try to pick something you want to hear."

— Doug Freeman

## LOCAL FUN BY KEVIN CURTIN

### Phranchyze

(Fri., 12:10pm, Blue stage)  
This battle-tested MC has confidence and character as dictated by his aliases: "The Black Larry Bird" and "Phranye West."

### Spray Paint

(Fri., 12:20pm, Black stage)  
Angular, bassless trio brewing highly caffeinated post-punk.

### The Impossibles

(Fri., 4:05pm, Black stage)  
Nineties ska and power-pop, the Imps recorded for trendsetters Fueled by Ramen and reunited last year after a decade apart.

### Bill Callahan (Fri., 7:30pm, Yellow stage)

The introverted bard, formerly Smog, now crafts his career's most delicate and intelligent work, including newb *Dream River*.

### LNS Crew (Sat., 11:55am, Blue Stage)

Unequivocally badass crew of Austin rappers and producers: Cory Kendrix, Tank, Kydd, Deezie Brown, and DJ Charlie.

### Frank Smith (Sat., noon, Orange stage)

Nineties rock captained by talented songwriter Aaron Sinclair, not Frank Smith.

### Roger Sellers (Sat., 12:45pm, Blue stage)

DJ and multi-instrumentalist who crafts dense, ambient electronica with a head-bobbing, indie-pop element.

### Ola Podrida (Sat., 12:50pm, Orange stage)

Soundtrack maestro David Wingo's indie-rock band cranks up the volume on latest release *Ghosts Go Blind*.

### Wild Child (Sun., 6:25pm, Yellow stage)

War-painted folk-poppers capitalize on the adorable interplay of baritone uker Alexander Beggins and fiddler Kelsey Wilson.

### Daniel Johnston

(Sun., 7:35pm, Yellow stage)  
Much-loved Texan, whose struggles with bipolar disorder and the "Hi, How Are You" mural overshadow his beautiful pop.

## Snoop Lion

**Reincarnated (RCA)**

In 2008, Snoop Dogg's *Ego Trippin'* prompted questions of whether the G/hustla could still be considered a rapper. With April's *Reincarnated*, we know for sure he's not. The Doggfather's 12th reincarnates the celebrated G-funk playboy into full reggae righteousness, pushing that "Rebel Way" with a fat Kingston blunt on his Rastafari mind. "Here Comes the King," the man who wrote "Murder Was the Case" proclaims. He's brought along quite the processional. Support for *Reincarnated* reads like a who's who of music tabloid: Drake ("No Guns Allowed"), Akon, Major Lazer, Miley Cyrus ("Ashtrays and Heartbreaks"). It's enough to make überproducer Ariel Rechtshaid (Usher, Vampire Weekend, Major Lazer) an afterthought. Same goes for Snoop. The onetime rapper's new foray into Lionism deviates so far from the norm that its proprietor's been edged out, melded into a nonconfrontational reggae singer whose drops can't muster a single memorable moment. **(8:45pm, Orange stage)**

★

— Chase Hoffberger



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# Flag

8:55PM,  
BLACK STAGE

"I need you to know immediately that we're Flag," emphasizes Keith Morris. "We're not Black Flag."

At one time, four of these gentlemen – singer Morris, bassist Chuck Dukowski, guitarist/vocalist Dez Cadena, drummer Bill Stevenson – were in Black Flag. (Flag is rounded out by Stevenson's fellow Descendent, guitarist Stephen Egerton.) Yet there is no Black Flag without local founder Greg Ginn, who's leading his own reformation of California's most notorious punk band.

When Morris, who founded the Circle Jerks and fronts modern-day punk powerhouse OFF!, reteamed with Dukowski to reprise six Black Flag blasters (with artcore duo No Age pulling rhythm-section duty) for a free outdoor show in Los Angeles, the synergy was immediate.

"It was pretty undeniable, the energy and the kids just freaking out," says Morris. "We actually had a guy crowd-surfing his wheelchair! That speaks volumes."

Following a second Black Flag redux set with Stevenson and Egerton, the four stared at one another backstage, realizing they needed to play this powerful music without abandoning their other bands.

"We're fortunate that we're able to play with the energy and the enthusiasm that we're able to muster up for this," says Morris. "This is very physical, athletic music. There are a lot of young people that couldn't even come close to playing this stuff."

– Tim Stegall



GARY MILLER

**"This is very physical, athletic music." – Keith Morris**

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**The Underachievers** 2:25PM, BLUE STAGE

“People talk about us bringing the Nineties back, but if anything we’re trying to bring the Sixties back.”

So explains Issa Gold, formerly Issa Dash, one half of Brooklyn rap duo the Underachievers alongside partner AK. The Flatbush crew’s debut mixtape, *Indigoism*, comes coated with a thick resin of East Coast grime.

“I love psychedelic music and we definitely try to tailor our music to affect people’s ears the way psychedelic music did,” he affirms. “That’s why a lot of the songs on *Indigoism* sound mystical.”

The more recent *Lords of Flatbush* mixtape rolls less heady, but still packs bars about psilocybin and bad acid trips.

“I don’t really, really trip anymore, but me and my friend

from the [Flatbush] Zombies spent like four years straight on psychedelics and going on adventures. You outgrow things. I’m not at home every day tripping on LSD and writing raps and shit, nah. I’m definitely high as fuck though. I definitely smoke a lot of pot.”

**The Flatbush crew’s debut mixtape, *Indigoism*, comes coated with a thick resin of East Coast grime.**

To wit: “Herb Shuttles,” their best known cloud rap. They may be blazed, but Underachievers represent the Beast Coast movement alongside fellow Brooklyn up-and-comers Pro Era and Flatbush Zombies.

“It’s a huge family. We’ve known all those kids since we were younger. From the outside it might look like all these crews are teaming up to be a powerhouse, but in actuality it’s little links that make it the real deal, way beyond the music.”

– Thomas Fawcett

**MERCHANDISE**

**2:40PM, ORANGE STAGE**

Merchandise remains a compelling anomaly, not only for the trio’s emergence from Tampa, Fla.’s typically hardcore scene, but also for their genre-shifting wrangling of noise-infused punk and brooding dark-wave ballads. Following last year’s excellent sophomore LP, *Children of Desire*, new EP *Totale Nite* careens stylistically behind Carson Cox’s Britpop romanticism.

– Doug Freeman

**FLATBUSH ZOMBIES**

**3:15PM, BLUE STAGE**

“What you gonna do when them zombies come for you,” asks Brooklyn rap trio Flatbush Zombies on “Death,” lead single from recent mixtape *Better Off Dead*. Rappers Meechy Darko, Zombie Juice, and producer Erick Arc Elliott have a penchant for *D.R.U.G.S.*, plus a style reminiscent of Brooklyn predecessors Heltah Skeltah with a touch of Gravediggaz-stye horrorcore. Get your zombie survival kit ready.

– Thomas Fawcett

**CHELSEA LIGHT MOVING**

**3:40PM, ORANGE STAGE**

What do you do when you’re in the midst of a very public divorce in your mid-50s, and unable to record with the band that made you an icon? The answer was simple for Sonic Youth captain Thurston Moore, who simply geared up a new quartet to make the same careening experimental rock he always has. The resulting Matador debut, *Chelsea Light Moving*, flexed “liberation and noisy calibration” in March at SXSW.

– Luke Winkie



**▲ GEOGRAPHER**

**4:45PM, ORANGE STAGE**

Mike Deni’s soaring vocals push full-throttle against this S.F. trio’s guitar and synth pulse on 2012 sophomore full-length, *Myth*. With Animal Collective-styled rhythms that contort in skittering electronic patterns like on “Kaleidoscope,” Geographer caches an emotion and depth that still rings through the eclectic driving beats accentuated by Nathan Blaz’s warped cello arrangements.

– Doug Freeman



**Melt-Banana**

*Fetch* (A-Zap Records)

Shonen Knife assaulting Animal Collective? Double-decade Tokyo trio Melt-Banana still stymies conventional codification as it approaches a dozen discs, but within this tribal drum chase of helium vocals, grindcore guitars, and songbombs, *Fetch* brings back raw mosh. Japanese bees (“The Hive”) could’ve titled this stinging circle pit (“Lie Lied Lies”), Yasuko Onuki leading the frenzy with her Minnie-Mouse-on-nitrous cry, but the Jesus Lizard-like back-to-back of “Lefty Dog (Run, Cap, Run)” and “Infection Defective” raises neck hairs with the vertiginous, Duane Denison-esque guitar strangulation of Ichirou Agata. In the sluicing merry-go-round of “Schemes of the Tails,” the band channels Stereolab straight-jacketed in the lunatic asylum. Sane comparisons elude Melt-Banana, but your mouth will froth and your tail will wag every time you *Fetch*. (3:20pm, Black stage)

★★★

– Raoul Hernandez



## White Lung 2:30PM, BLACK STAGE

“The right answer is to act all modest and be like, ‘Oh, I’m just doing what I do and not thinking.’ But that’s bullshit. Frontpeople are frontpeople because they’re fucking frontpeople. You know? We chose to stand up in the front and be ‘the face’ for a reason. If there are like five girls who look up to me, that’s great.”

That’s Mish Way, frontwoman for Vancouver hardcore pop trio White Lung.

“There needs to be more strong alpha females out there who question culture and own their sex appeal and call out bullshit and have fun. Don’t you miss bands like L7? There was never another band like L7.”

“Ugh, sorry,” she pauses. “All my idols are old now. And I’m old.”

She’s not old. White Lung’s been playing since 2006, but it’s only been the last couple of years that they’ve garnered international attention. They’ve crossed over to indie-rock adoration, and much of that has to do with Mish Way. Her siren hair and rain-soaked voice remain a one-of-a-kind experience. There’s a lot being expected of White Lung.

“Yes, I’m always aware of that,” she acknowledges. “But I don’t let it ruin me. We’re working on our new record and we have made some huge changes internally and everything is kind of crazy right now, but compared to other people’s lives this is not stressful. My life is hardly difficult.”

— Luke Winkie

**They’ve crossed over to indie-rock adoration, and much of that has to do with Mish Way. Her siren hair and rain-soaked voice remain a one-of-a-kind experience.**

## SUBHUMANS

5:20PM, BLACK STAGE

The best of the UK anarcho-punks, more akin to Flux of Pink Indians than predecessors like Crass, Subhumans arrived characterized by the urgent, socially charged lyrics of whip-smart, crooked-haired frontman Dick Lucas, who helped establish the intellectual viability of crust-punk culture. Their second LP, 1983’s *From the Cradle to the Grave*, which they’ll be performing in its entirety, boasts a 16-minute title track that’s like the *Ulysses* of Eighties punk. — Kevin Curtin

## QUASI

6:25PM, YELLOW STAGE

This year marks the 20th anniversary of Sam Coomes and Janet Weiss’ formation as Quasi, the seminal Portland, Ore., duo returning with ripping, lo-fi ninth LP *Mole City* (Kill Rock Stars). The album roils loose with a raucous energy that takes stock of the pair’s past catalog across the epic 24-track offering, while still pushing playfully forward in new directions. — Doug Freeman

SATURDAY CONTINUED ON P.10

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## Sparks 7:30PM, YELLOW STAGE

Los Angeles-born brothers Ron and Russell Mael launched Sparks in 1971, moving through impish iterations of glam, New Wave, synth pop, and art rock years before the rock world did the same. Sparks scored hits and huge audiences in Europe, but never hit the big time here at home. Happily, that never stopped the Maels, who bring the voice-and-keyboard retrospective Two Hands, One Mouth Tour to Fun Fun Fun Fest for a rare Texas performance. Is it difficult to present such a stripped-down show at a festival?

"We like putting ourselves and our audience in situations where things are hopefully not fitting in with everything else that's surrounding it," says Russell. "To fit in seems like the absolute kiss of death to us. Sure, you'll have people who maybe won't understand, but we win converts to the Sparks cause by doing things that are really special and unique. We present what we think is interesting, and whoever wants to come for the ride with us, we're welcoming them with open arms."

In other words, it's an extension of the band's constant evolution.

"You have to throw yourself out there and hopefully make the right decisions," asserts Russell. "Just do things that are exciting and challenging for you and not necessarily know where it's headed. When it's predictable and you know what the end results are gonna be, then it's less exciting. But when you're doing stuff where you go, 'God, I'm not even sure exactly what we're doing, but it seems really striking,' then that's good in our eyes."

— Michael Toland

**"To fit in seems like the absolute kiss of death to us."**  
— Russell Mael



## FIVE SONGS TELEVISION HAS TO PLAY

5:50PM, ORANGE STAGE

With an unreleased album's worth of new songs under their belts, don't expect Television to perfunctorily trot out 1977 landmark *Marquee Moon* at Fun Fun Fun Fest. Aside from an Australian date where the definitive NYC art-punk quartet performed the LP debut in toto, Television's recent overseas shows have drawn heavily on non-*Moon* material. Austin remains just one of three stateside stops for the band, its first U.S. dates since 2007, when guitarist Richard Lloyd was replaced by Jimmy Rip. Bandleader Tom Verlaine isn't known for taking requests, but he's also not predictable. Here's a wish list of songs for Saturday's show.

— Greg Beets

### "Marquee Moon"

An obvious but vital choice. Unadulterated by whizz-bang effects, the amazing electric guitar odyssey in the marathon title track's midsection ensures perennial overuse of the term "angular."

### "See No Evil"

Verlaine and Lloyd's steam-heated guitar interplay on *Marquee Moon*'s opener summons the hopes and dreams of every gourmandizer that ever stumbled into a dive bar for uplifting.

### "Torn Curtain"

It's easy to discern Verlaine's artistic connection to Patti Smith on this cataclysmic cabaret closer. Billy Ficca's drumming beats top-notch.

### "Careful"

The closest thing to a transistor pop song in Television's catalog, its sprightly melody obscures a lyrical poke in the eye.

### "Fire Engine"

Television often opened with this 13th Floor Elevators cover during its initial run.

## BODY COUNT/ICE-T

6:25PM, BLACK STAGE/  
8:45PM, BLUE STAGE

Ice-T's metal crew Body Count played Austin's Back Room — now the site of Emo's — on Jan. 2, 1993. Riot on. Within two years, Jersey-born, L.A.-trained jewel thief and gangsta rapper Tracy Lauren Marrow, now 55, fell in with *Law & Order* creator Dick Wolf, who's employed him as Detective Odafin "Fin" Tutuola on TV's *Law & Order: Special Victims Unit* since the millennium. With his first CD since 2006 due anytime, Ice-T goes Ice Cube: big- and small-screen star back on the mic.

— Raoul Hernandez

## DEERHUNTER

7PM, ORANGE STAGE

As typical with all things involving Bradford Cox, Deerhunter's sixth LP, *Monomania*, is a work of stunning contradiction. It's the newly retooled Atlanta outfit's most ambitious album, with huge riffs and hooks that swing for the rafters, and its most abrasive, recorded on a couple of 8-tracks and blaring permanently in the red. Live, Deerhunter sound bigger than ever.

— Austin Powell

## Pelican

*Forever Becoming*  
(Southern Lord)

Hardly the sole rock band to discover that heavy sounds better sans an annoying frontman, Pelican gets downright artistic about its "post metal" on fifth LP *Forever Becoming*. The Chicago quartet morphs the heavy crush of doom into compositions, and its ability to lay down the crunge in a painterly manner unfolds mighty and impressive. "Immutable Dusk" switches from snarling squall to shimmering seethe with unnoticeable edits. "Threnody" shifts dynamics over a brooding melody with masterful grace, led by drummer Larry Herweg's swinging thrum. "Vestiges" combines finely crafted dissonance with balls-to-the-wall drive, while "The Tundra" echoes the cold wasteland implied by the title while still reveling in hot-blooded power. *Forever Becoming* shines as an example of heavy metal art. (4:20pm, Black stage)

★★★

— Michael Toland



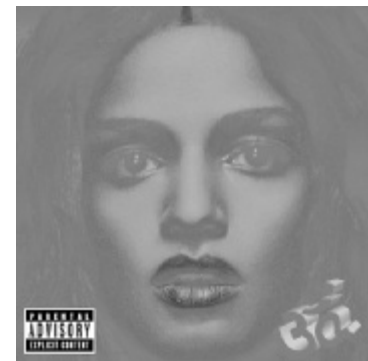
## M.I.A.

*Matangi* (Interscope)

January 2012: Maya Arulpragasam emerges from sulking "retirement" with the Middle Eastern-laced, speaker-blowing single "Bad Girls." Political, pervasive, and imminently catchy, it repeats the formula that launched the Sri Lankan rapper's 2007 sophomore LP *Kala* up the charts. Now, after butting heads with Universal for over a year after its release, the single's companion album finally arrives. *Matangi*, her fourth disc as M.I.A., succeeds in recovering lost ground from 2010 slump. Maya thanks to the fire in its belly. Light on melody, the punishing "Bring the Noize" unleashes a thunderous bass that pervades "Y.A.L.A." (You Always Live Again), which offers the same middle finger that landed her a lawsuit from the NFL. Even "Come Walk With Me," which begins as a nuanced Fifties doo-wop croon, disrupts itself with an ambulatory urgency, and speeds off count, letting loose rapid-fire bass. M.I.A. returns to the badassery that KO'd America in the first round. (8:30pm, Orange stage)

★★★★

— Abby Johnston



SATURDAY CONTINUED ON P.15



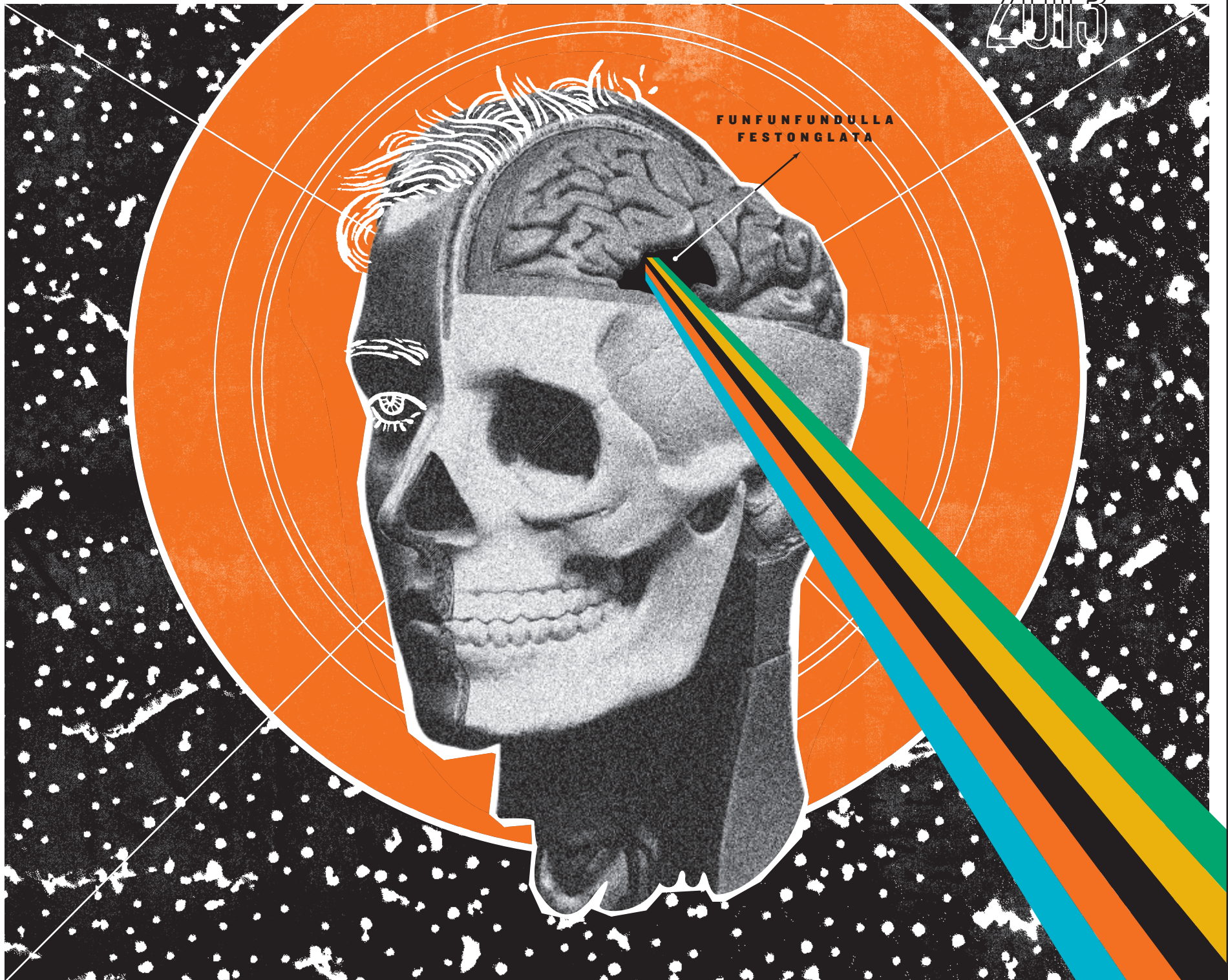
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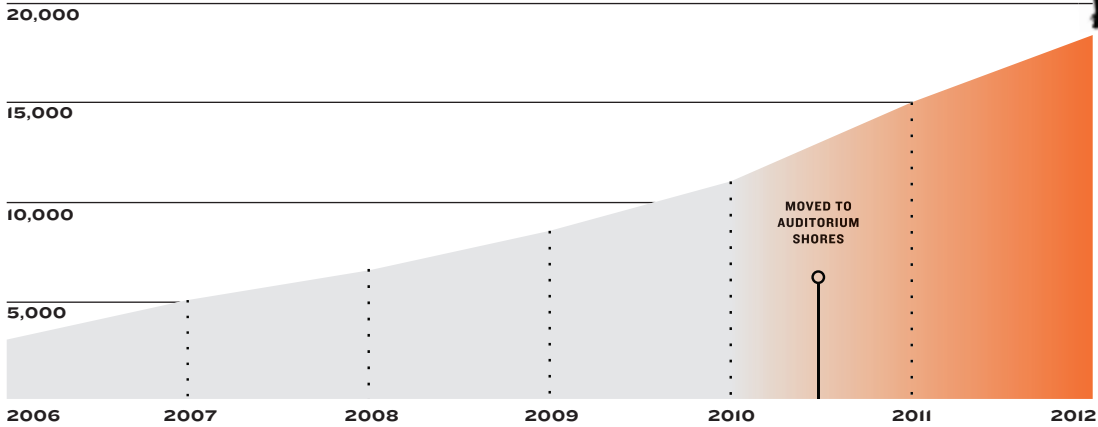


## FEST GUIDE

 **A TRANSMISSION EVENTS  
PRODUCTION**

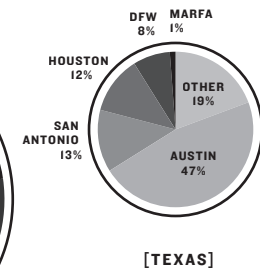
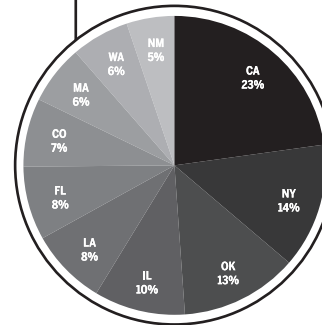
# STATISTICS

## DAILY ATTENDANCE

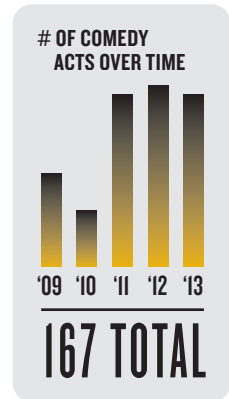
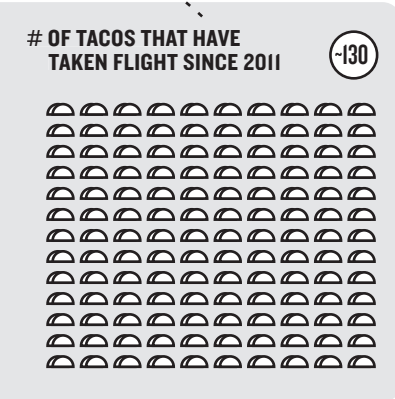
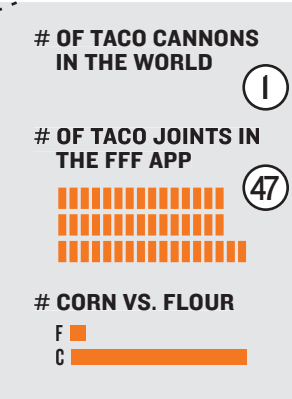
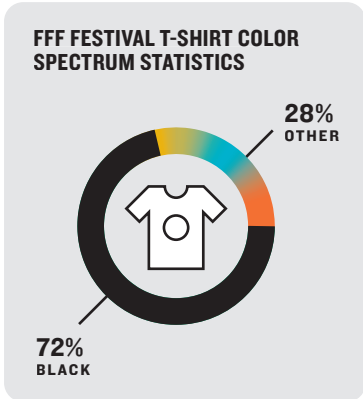


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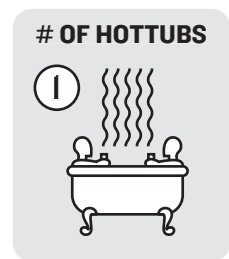
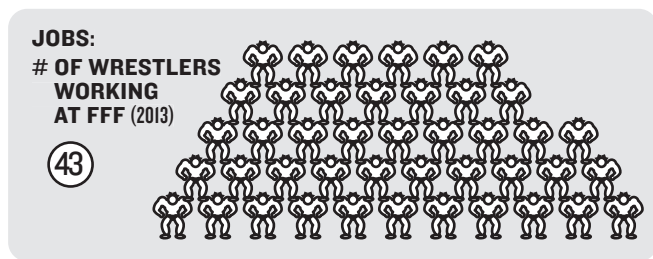
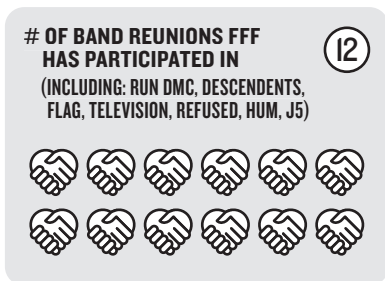
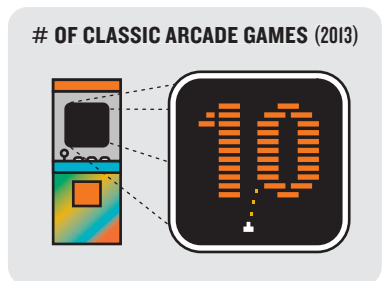


# THE SCIENCE BEHIND THE FEST



Nutrition Facts	
SERVING SIZE: 1 DAY	
SERVINGS PER FEST: ABOUT 3	
CALORIES BURNED	
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TWERK	52%
MOSH	39%
DIVE	32.5%
SKATE	30%
WRESTLE	27.5%
JUMP KICK	25%
RUNNING TO CATCH FLYING TACOS	18%

\* Percent Daily Values based on a 2,000 calorie diet



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FAN COMMENTS

"damn comedy talent slays this yr"  
@zomic, Instagram user

"azz everywhere!"  
@eastdownandbrown, Instagram user

"Nothing short of f\*cking rad"  
@themrsfender, Instagram user

"Holler if anyone cancels on blue or black we are rap and metal so we are flexible - Mr. Fred Durst"  
@limpbizkitofficial, Instagram user

"It just keeps getting better and better."  
Steven Basset, Facebook user

"Black Stage or GTF0."  
Steven Pacheco, Facebook user

"One time Fun Fun Fun Fest took me out to a nice seafood dinner and never called me again."  
Dago Garcia, Facebook user

"The bestivus festivus for the rest of us."  
Ana Rodriguez, Facebook user

"I love you Fun Fun Fun Fest"  
Alyssa Potaszniak, Facebook user

"Send me to Fun Fun Fun Fest so I know it's real."  
@lighter\_fluid, Twitter user

"It's hard to imagine life before @funfunfest, so we won't! Everything else is blah, blah, bacon, blah, blah, blah... you complete us!"  
@ResidualKid, Twitter user

"Holy sh\*\*. @funfunfest has their own @ShinerBeer can."  
@jacobstetson, Twitter user

"Fun fun fun fest is much needed."  
@thoughtmonsters, Twitter user

"I honestly don't know if my body is prepared for @funfunfest yet."  
@begglebites, Twitter user

# SCHEDULES

\* FULL SCHEDULE AVAILABLE IN FREE FFF APP

## FRIDAY

	ORANGE STAGE	BLUE STAGE	BLACK STAGE	YELLOW TENT	SKATE / RIDE PRESENTED BY
12		PHRANCHYZE 12:10-12:40	SPRAY PAINT 12:20-12:50	AUSTIN COMEDY HOUR 12:00-1:00	FREE RIDE PIPE & STREET 11:30-1:15
1	THE TONTONS 12:30-1:00	NATKING 1:00-1:40	CODE ORANGE 1:10-1:40	NATHAN BROWN 1:00-1:45	PRO RIDE PIPE & STREET 1:15-2:15
2	ACTIVE CHILD 1:20-1:50	POOLSIDE 2:00-2:45	TITLE FIGHT 2:00-2:40	ROB GAGNON'S ONE HOUR COMEDY FESTIVAL 1:45-2:30	STEVE OLSEN'S KID PAINTING SERIES 2:15-2:45
3	BEACH FOSSILS 2:10-2:50	STAR SLINGER 3:05-3:50	CEREMONY 3:00-3:45	LIVE ACTION RATTLE RAP 2:30-3:15	"DON'T MESS WITH TEXAS" SKATE DEMO 2:45-3:45
4	MAC DEMARCO 3:10-3:50	JOHNNY MAR 4:10-5:00	THE IMPOSSIBLES 4:05-4:55	JUDGE GSU 3:15-4:00	KYLE DUNNIGAN 4:30-4:55
5	KURT VILE 5:20-6:05	LITTLE BOOTS 4:10-4:55	NO AGE 6:15-6:05	MATT BEARDEN 4:20-4:50	FREE RIDE OPEN PIPE & STREET 4:30-4:55
6	THE WALKMEN 6:25-7:15	BIG FREEDIA 6:20-7:05	THEE OH SEES 6:25-7:15	((( SOULIDER ))) 6:25-7:10	WEST JAM 4:55-6:15
7	CUT COPY 7:35-8:25	LUPE FIASCO 7:25-8:25	QUICKSAND 7:35-8:35	BILL CALLAHAN 7:30-8:30	PRO SKATE 6:30-7:45
8	SNOOP DOGG 8:45-9:45	RJD2 8:45-9:45	FLAG 8:55-9:45		FREE RIDE 7:45-10:00

## SUNDAY

	ORANGE STAGE	BLUE STAGE	BLACK STAGE	YELLOW TENT	SKATE / RIDE PRESENTED BY
12		BAGHEERA 12:10-12:50	JARM 12:00-12:30	THE NEW MICKENRY 12:00-12:30	FREE RIDE PIPE & STREET 11:30-1:15
1	LEMURIA 12:30-1:00	CHET FAKER 1:10-1:55	TRUE WIDOW 12:50-1:25	VEGIE HOT DOG EATING CONTEST 12:30-1:00	PRO RIDE PIPE & STREET 1:15-2:15
2	CAYUCAS 1:20-2:00	DESSA 2:15-3:00	NARROWS 1:45-2:20	MASTER PANCAKE 1:00-1:30	STEVE OLSEN'S KID PAINTING SERIES 2:15-2:45
3	THE POLYPTONIC SPREE 2:20-3:10	SHLOHMO 4:15-5:05	THE MEN 2:40-3:20	AUSTIN COMEDY HOUR 1:30-2:15	FREE RIDE OPEN PIPE & STREET 3:00-3:45
4	THE JULIE RAIN 3:30-4:10	CRO-MAGS 4:40-5:25	AW SEX CHAMPIONSHIPS 2:55-3:50	ALTERCATION PLAN ROCK COMEDY 2:15-2:45	WEST JAM 3:45-4:05
5	WASHED OUT 4:30-5:20	ROB DELANEY 4:45-5:25	DOUG MELLARD 3:40-4:15	"MADRID GUARDIAN" PERFORMANCE ON THE "SHRED SLIP" 4:10-4:20	FREE RIDE 7:00-10:00
6	DISMEMBERMENT PLAN 5:40-6:30	SARAH SILVERMAN 5:25-6:00	BRIDGETTE EVERETTE 4:55-4:45	"SUNDAY BLOODY SUNDAY" 4:20-5:30	
7	MGMT 6:50-8:00	WILD CHILD 6:25-7:10	DELTRON 3030 (BY FULL DRESS) 6:20-7:05	KILLER MIKE 5:30-6:15	BMX DEMO 6:20-6:45
8	BONOBO 7:30-8:25	DANIEL JOHNSON 7:30-8:30	GOJIRA 6:55-7:40		
9	SLAYER 8:30-9:45	JURASSIC 5 8:45-9:45	THE LOCUST 8:00-8:35	KING KHAN & THE SHINNERS 8:55-9:45	

## SATURDAY

	ORANGE STAGE	BLUE STAGE	BLACK STAGE	YELLOW TENT	SKATE / RIDE PRESENTED BY
12	FRANK SMITH 12:00-12:30	LNS CREW 11:55-12:25	VENDIGIOUS ANAMALUS 12:00-12:30	AUSTIN COMEDY HOUR 12:00-1:00	FREE RIDE PIPE & STREET 11:30-1:15
1	OLA PODRIDA 12:50-1:20	ROGER SELLERS 12:45-1:15	UNLOCKING THE TRUTH 12:50-1:20	THE REAL CHRIS TREW SHOW 1:00-1:50	SKATE CONTEST 1:30-2:15
2	BLEACHED 1:40-2:20	BIG BLACK DELTA 1:35-2:05	RETOX 1:40-2:10	ONE NIGHT STAND 1:50-2:45	STEVE OLSEN'S KID PAINTING SERIES 2:15-2:45
3	MERCHANDISE 2:40-3:20	UNDERACHIEVERS 2:25-3:00	WRITE LUNG 2:30-3:00	MIAMI IMPROV MACHINE 2:45-3:35	
4	CHELSEA LIGHT MOVING 3:40-4:25	FLATBUSH ZOMBIE 3:15-3:55	MELT BANANA 3:20-4:00	JENNY SLATE 3:35-4:05	FREE RIDE OPEN PIPE & STREET 3:45-4:55
5	GEOGRAPHER 4:45-5:30	CHROMATICS 4:15-5:00	PELICAN 4:20-5:00	DOUG BENSON 4:05-4:35	
6	TELEVISION 5:50-6:40	GLASS CANDY 5:15-6:00	SUBHUMANS 5:20-6:05	TENACIOUS D 5:20-6:05	WEST JAM 4:55-6:15
7	DEERHUNTER 7:00-7:50	TYCHO 6:20-7:10	BODY COUNT 6:26-7:10	QUASI 6:25-7:10	PRO SKATE 6:30-7:30
8	MIA 8:30-9:45	SIMIAN MOBILE DISCO (DJ SET) 7:30-8:30	JUDGE 7:30-8:25	SPARKS 7:30-8:30	FREE RIDE 7:45-10:00

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## THURSDAY

MOHAWK (OUTSIDE)  
KURT VILE 8:45PM  
THE TONTONS 8:45PM  
ROGER SELLERS 8PM

MOHAWK (INSIDE)  
LEOPOLD AND HIS FICTION 1AM  
THE MIGRANT 12AM  
DANA FALCONBERRY 11PM

RED 7 (INSIDE)  
THE BLIND SHAKE 1AM  
OBN III'S 12AM  
DIKES OF HOLLAND 11:15PM

HOLY MOUNTAIN (INSIDE)  
PRESENTED BY BROOKLYN VEGAN  
TITLE FIGHT 1AM  
CODE ORANGE KIDS 12AM  
BOYFRNDZ 11PM  
PUSHMEN 10PM

BEERLAND  
POP 1280 12:30AM  
ICE BALLONS 11:45PM  
CROOKED BANGS 10PM

PARISH  
RJD2 12:30AM  
BOOMBAPTIST 11:30PM

SWATCH STORE  
BEACH FOSSILS 8PM

FRIDAY  
MOHAWK (OUTSIDE)  
PRESENTED BY NOISEY  
SUBHUMANS 11:15PM  
WHITE LUNG 10:15PM

MOHAWK (INSIDE)  
PRESENTED BY NOISEY  
JUDGE 12:45AM  
BACK TO BACK 11:45PM  
BREAKOUT 11PM

RED 7 (OUTSIDE)  
PELICAN 12:30AM  
TRUE WIDOW 11:30PM  
COLISEUM 10:45PM  
PHANTOM LAKE 10PM

RED 7 (INSIDE)  
PRESENTED BY GROUND CONTROL TOURING  
CHELSEA LIGHT MOVING 1AM  
LEMURIA 12AM  
MERCHANDISE 11PM  
THE YOUNG 10:15PM

HOLY MOUNTAIN (OUTSIDE)  
THE UNDERCHEEVERS 12:15AM  
RAT KING 11:15PM  
CHIEF AND THE DOOMSDAY DEVICE 10:30PM

HOLY MOUNTAIN (INSIDE)  
ANTWON 12:45AM  
FAT TONY 11:45PM  
KOSHA DILLZ 11PM  
P-TEK 10:15PM

BEERLAND  
SMALL BLACK 12:45AM  
SILK RODEO 11:30PM

PARISH  
POOLSIDE 12:30AM  
BAGHEERA 11:30PM  
ORTHY 10:30PM

ELYSIUM  
MISFITS 12:30AM  
THE ATTACK 11:30PM  
LOST IN SOCIETY 10:30PM

THE NORTH DOOR  
PRESENTED BY GORILLAVSBEAR  
MAC DEMARCO 12:30AM  
QUASI 11:30PM  
BOOHER 10:30PM  
FREDDY FUDD PUCKER 10PM

HOTEL VEGAS  
PRESENTED BY AUSTIN PSYCH FEST  
CHRISTIAN BLAND & THE REVELATORS 1AM  
BLUES CONTROL 12AM  
HOLY WAVE 11:20PM  
MIRROR TRAVEL 10:30PM

THE BELMONT (OUTSIDE)  
STAR SLINGER 11PM  
LARRY GUS 10:15PM  
BRONZE WHALE 9:30PM

THE BELMONT (INSIDE)  
BOB MOULD (DJ SET) 12AM  
FRED ARMISEN (DJ SET)

NEW MOVEMENT  
KYLE KINANE 1AM  
DOUG MELLARD 12:30AM

STATE THEATER  
SARAH SILVERMAN 11PM  
DOUG BENSON 10:30PM  
KYLE DUNNIGAN 10PM

## SATURDAY

MOHAWK (OUTSIDE)  
TENACIOUS D 11:15PM  
CRAIG ROBINSON 10:45PM  
DOUG BENSON 10:15PM  
MATT BEARDEN 9:30PM

MOHAWK (INSIDE)  
KARAOKE UNDERGROUND 12AM

RED 7 (OUTSIDE)  
PRESENTED BY RED BULL SOUND SELECT  
LEE FIELDS AND THE EXPRESSIONS 12:30AM  
BROWNOUT 11:15PM  
LATASHA LEE AND THE BLACK TIES 10:15PM

RED 7 (INSIDE)  
JONATHAN TOUBIN'S SOUL CLAP & DANCE-OFF 10PM

HOLY MOUNTAIN (OUTSIDE)  
PRESENTED BY CHAOS IN TEJAS  
CRO-MAGS 12:30AM  
IRON AGE 11:45PM  
CEREMONY 11PM  
THE IMPALERS 10:15PM

HOLY MOUNTAIN (INSIDE)  
SLIP PRODUCTIONS  
RETOX 12:45AM  
NARROWS 11:45PM  
REGENTS 10:45PM  
COLISEUM 10PM

BEERLAND  
PRESENTED BY END SOUNDS  
THE LAST 1AM  
SCOTT REYNOLDS (ALL) 12AM  
AUDAACITY 11PM  
DRAKULAS 10:15PM

THE NORTH DOOR  
PRESENTED BY PANACHE  
THE MEN 12:45AM  
BLEACHED 12:45AM  
HUNTERS 11PM  
SAINT RICH 10:15PM

HOTEL VEGAS  
PRESENTED BY INVISIBLE ORANGES  
BLACK TUSK 12:45AM  
INTER ARMA 11:45PM  
YAKUZA 11PM  
EAGLE CLAW 10:15PM

THE BELMONT (OUTSIDE)  
DEL THE FUNKY HOMOSAPIEN 11PM  
FLATBUSH ZOMBIE 10PM  
BODEGA 9:15PM

THE BELMONT (INSIDE)  
JEL 1AM  
SERENGETI 12AM  
DJ ABILITIES 11:15PM  
TONY TRIMM (DJ SET) 10:30PM

NEW MOVEMENT  
ALTERCATION COMEDY 10:30PM

EMPIRE CONTROL ROOM  
CHET FAKER 12:30AM  
BIG BLACK DELTA 11:30PM  
JUPITER 10:45PM  
DARK ROOM 10PM

ACL LIVE  
PRESENTED BY URBAN OUTFITTERS  
SIMIAN MOBILE DISCO 12:30AM  
TWIN SHADOW 11PM  
DJS 9PM

SUNDAY  
MOHAWK (INSIDE)  
CAYUCAS 12:30AM  
GOOD FIELD 11:30PM  
GROWL 10:45PM

RED 7 (INSIDE)  
NIK TURNER'S HAWKWIND 12:30AM  
SKYCRAWLER 11PM  
WET LUNGS 10:15PM

HOLY MOUNTAIN (INSIDE)  
DEFEATER 12AM  
BEARTOOTH 11PM  
ILLUSTRATIONS 10:15PM

PARISH  
BONOBO (DJ SET) 11PM

HOTEL VEGAS  
THE IMPOSSIBLES 12:30AM

EMPIRE CONTROL ROOM  
CHARLI ZNA (JURASSIC 5) 11PM

NEW MOVEMENT  
BRIDGETTE EVERETTE 11PM

# Descendents

**8:45PM, BLACK STAGE**

Descendents drummer and noted coffee enthusiast Bill Stevenson has a full cup for this year's Fun Fun Fun Fest. Besides his pioneering South Bay pop-punk quartet, Stevenson's bashing skins for Black Flag offshoot Flag and revived garage-pop progenitors the Last. This is a man who drummed in Descendents and Black Flag concurrently for a brief mid-Eighties stint.

"The really funny thing is that when I was actually doing that with both bands, I'm pretty sure I was also taking 21 units in college," recalls Stevenson.

Descendents emerged in the late Seventies from a web of adolescent neighborhood friendships, with original guitarist Frank Navetta, who died in 2008, charting the initial course.

"He would tell you it was just our neighborhood, which was the Last combined with some of the other local things that were going on in L.A. - like the Germs and X. Then of course the Ramones and things like the Stooges, the Kinks, and the Seeds."

This is Descendents' second Fun Fun Fun sailing. The first was in 2010 to replace Devo, who cancelled after guitarist Bob Mothersbaugh injured his hand. Although reunion dates were already in the works, Descendents played FFF on just days' notice.

"Who replaces Devo?" asks Stevenson. "Well, nobody replaces Devo, but there is this band that's arguably just as nerdy, so I think that's how that happened." - Greg Beets

**This is a man who drummed in Descendents and Black Flag concurrently for a brief mid-Eighties stint.**



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## FUN FUN FUN FEST Autograph Schedule

Friday 11/8

2:30pm - Active Child

3:30pm - Cut Copy

5:30pm - FLAG

6:30pm - Small Black

7:30pm - Kurt Vile & The Violators

Saturday 11/9

2:45pm - Cayucas

2:45pm - Bleached

7:30pm - Quasi

7:45pm - Tycho

Sunday 11/10

1:30pm - King Kahn & The Shrines

3:00pm - Dismemberment Plan

3:40pm - Polyphonic Spree

4:00pm - MGMT

6:00pm - Washed Out

7:40pm - Wild Child

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## METAL FUN FUN BY MICHAEL TOLAND

### Code Orange Kids

(Fri., 1:10pm, Black stage)  
One jackboot in hardcore, the other in dissonant doom, Pittsburgh's Code Orange Kids spews venom.

### Venomous Maximus

(Sat., noon, Black stage)  
Houston squadron warms up for LP No. 2 by blasting through its occult metal nightmares.

### Unlocking the Truth

(Sat., 12:50pm, Black stage)  
Though its members are only 12 years old, this Brooklyn instrumental metal trio is far too skilled for teen novelty.

### Body Count

(Sat., 6:25pm, Black stage)  
Ice-T's infamous rap-metal monstrosity has been quiet since 2006's *Murder 4 Hire*.

### August Burns Red

(Sun., 5:45pm, Black stage)  
Pennsylvanians sit atop the Christian metalcore heap thanks to the Top 10 debut of 2013's *Rescue & Restore*.



### Gojira (Sun., 6:55pm, Black stage) ▲

The pride of Ondres, France, Gojira's most recent LP, *L'enfant Sauvage*, proves a mastery of proggy, death-metal anthems.

### The Locust (Sun., 8pm, Black stage)

San Diego's premier speedpowergrind-deathviolencecore inflicts 60-second plague bursts once again with last year's compilation *Molecular Genetics From the Gold Standard Labs*.

### Slayer (Sun., 8:30pm, Orange stage)

The speed metallers had a shitty year, separating from Dave Lombardo and losing Jeff Hanneman, but should work out its rage in titanicallly loud fashion.

**CAYUCAS**

**1:20PM, ORANGE STAGE**

Santa Monica threepiece Cayucas has a crush. *Bigfoot*, the band's debut on Secretly Canadian, is preoccupied with a particularly ensnaring lady, or perhaps it's just Vampire Weekend. Despite the California homebase, twins Zach and Ben Yuden, along with drummer Casey Wojtalewicz, tap into the East Coast prep vibes made famous by the Columbia grads. — Abby Johnston

**THE POLYPHONIC SPREE**

**2:20PM, ORANGE STAGE**

This summer's *Yes It's True*, the fifth LP from Dallas' symphonic pop choir, was inconsistent and too wedded to postmodern platitudes. And yet the Polyphonic Spree never fails to deliver anything less than an A-plus live set, frontman Tim DeLaughter wedding acid-test visuals to his middle-aged messianic urges. Just don't listen too closely to the lyrics. — Melanie Haupt



JOHN ANDERSON

▲ **THE MEN**

**2:40PM, BLACK STAGE**

Brooklyn's Men might be the best live indie band in America right now, with three critically acclaimed LPs in as many years: *Leave Home*, *Open Your Heart*, and *New Moon*. Yet the noise-rock quintet has a softer side too. New unplugged EP, *Campfire Songs*, recalls Neil Young's *On the Beach* — if it had been recorded oceanside on an all-night bender. — Austin Powell



**The Julie Ruin**

**3:30PM, ORANGE STAGE**

In 1997, Kathleen Hanna reacted to the breakup of Bikini Kill by retreating to her Olympia, Wash., apartment and futzing around with electronic sounds and layers.

"I was trying to discover who I was as a person separate from the bitch from Bikini Kill," she explains.

The project morphed into feminist-queer electroclash trio Le Tigre, where Hanna nevertheless found herself adopting a familiar stance from her riot-grrrl days.

"It was very audience-based, trying to get girls and women and guys to learn about feminist art and theory and history. It wasn't about writing a pretty song."

In the end, Hanna, who's married to Beastie Boy Adam "Ad-Rock" Horovitz and now lives in New York, realized that she wanted something different for herself. Something just for her.

"People were handing my husband bags of weed after shows and I was getting poems about incest. Part of that was exactly what I wanted, but part of that was like, 'When do I get to just be in a band and have a good time?'"

A diagnosis of late-stage Lyme disease further clarified matters for Hanna. Time to reboot. The result is *Run Fast* by the Julie Ruin, a fully realized album and band featuring Bikini Kill bassist Kathi Wilcox. Like their predecessors, these new vehicles trace Hanna's process of self-discovery after a difficult period.

"This time I went out and met my friends and they supported me and we worked together. I didn't have to go into hiding." — Melanie Haupt

**"I was trying to discover who I was as a person separate from the bitch from Bikini Kill," explains Hanna.**

**Lemuria** *The Distance Is So Big* (Bridge 9)

Lemuria refuses to settle for the easy hook. The Buffalo trio produces slacker-lilted jams on command, yet across this third LP, they disrupt and overturn tunes into jittery, unnerved digressions intended to unhinge an apathetic audience. The sputtering "Brilliant Dancer" charms behind Sheena Ozzella's tweaking vocals only to erupt into a flurry of unexpected rhythms that manages to hold together nonetheless, while "Clay Baby" spins on Alex Kerns' almost Malkmus-ian vocals and lyrics further conjuring the Nineties indie ethos. Ozzella and Kerns match and meld more effectively than previous efforts, most notably on the understated "Paint the Youth" and surging "Chihuly." Frenetic pop-punk washes away on "Oahu, Hawaii," yet even there Lemuria's subterfuge emerges in the softly lilted line, "There's a lot of islands in Hawaii." **(12:30pm, Orange stage)**

★★★

**LEMURIA**



— Doug Freeman

**Dessa** *Parts of Speech* (Ingrooves)

No one listens to Dessa for her singing. Until now, perhaps. In her proper follow-up to 2010's *A Badly Broken Code*, the Minneapolis rapper demonstrates an increasing comfort in the nuances and juxtaposition of narrative storytelling. Between smoky alto first-person accounts and demure blues, *Parts of Speech* creates characters like "Annabelle," who holds attention at least half as well as Edgar Allan Poe's. The Doomtree collective's leading lady spits with the best of them, but, increasingly, her proclivities lie in singing. On torch-bearing anthem "Skeleton Key," Dessa's hyper-aware of her limitations, frolicking safely within the confines of her range, yet she delivers her best, most confident vocals on "Fighting Fish" and "The Lamb," both equal parts rap and singing. Top it off with the riveting lyrical rhythms of "Warsaw" and a seductive cover of Bruce Springsteen's "I'm Going Down" and this is one *Speech* you won't squirm through. **(2:15pm, Blue stage)**

★★★



— Abby Johnston

## The Julie Ruin *Run Fast*

Maybe it's her off-kilter scream/singing, but Kathleen Hanna has a way of transporting you right back to where you left off. Derailed by Lyme disease since 2007, she refuels the Julie Ruin banner with an expanded lineup ready to party. *Run Fast* melanges the hit-and-run brevity of Bikini Kill ("Stop Stop") with synth sparkles lifted from her *Le Tigre* époque. Though many cuts sound like a caffeinated rehashing of B-sides and rarities, Hanna flashes riot grrrl tenderness in the Sixties pop of "Just My Kind." Then the pedal presses back down against the floor with jubilant, vaudeville piano in "Kids in NY" and the bubblegum snap of "Goodnight Goodbye." Trademark Hanna doubles down as the disc winds down for the semi-spoken word "Girls Like Us," an ode to embracing differences, a message just as therapeutic as when it was screamed in 1997. **(3:30pm, Orange stage)**

★★★

— Abby Johnston



## Washed Out *Paracosm* (Sub Pop)

Ernest Greene seems like a pretty happy guy. He's married, never felt the need to leave Georgia, and he's signed to Sub Pop. Washed Out doesn't need to prove much to anyone anymore, and maybe that's why *Paracosm* stands as an especially blissful outing in an already winsome career. He's ditched most of the lo-fi compression defining his earliest songs, stocking the studio with drums and guitars. The results are a Technicolor Washed Out. Greene titles these tracks for the easy vibes they invoke. Cascading synth? "Weightless." Old friends? "It All Feels Right." Back when Washed Out was called a chillwave project, it was hard to envision its pedigree stretching into 2013, but Greene now lays claim to two great albums and an equal EP. Not bad. **(4:30pm, Orange stage)**

★★★

— Luke Winkie



GARY MILLER

## PUNK FUN FUN FUN BY KEVIN CURTIN

### **Ceremony** (Fri., 3pm, Black stage)

Former hardcore spazzes have downshifted into psychotic garage punk.

### ▲ **No Age** (Fri., 5:15pm, Black stage)

Drummer/vocalist Dean Spunt and guitarist Randy Randall make fast, hazy dream punk with thick guitar effects and lo-fi vox.

### **Flag** (Fri., 8:55pm, Black stage)

The working-class, Greg Ginn-less, Rollins-less, version of Eighties hardcore greats Black Flag, led by *Nervous Breakdown*-era vocalist Keith Morris.

### **Retox** (Sat., 1:40pm, Black stage)

The only interesting band Epitaph Records has put out in years, Retox plays detail-oriented hardcore punk with lung-busting screams from Locust singer Justin Pearson.

### **White Lung** (Sat., 2:30pm, Black stage)

Canadian group rips fast, melodic punk with stellar vocals from singer Mish Way, drawing comparisons to L7 and Hole.

### **Subhumans** (Sat. 5:20pm, Black stage)

British anarcho-punks who rally against racism, sexism, and war, while sharing personnel with crust-ska icons Citizen Fish.

### **Descendents** (Sat. 8:45pm, Black stage)

The quintessential pop-punk band with a deep catalog of unrepentant, nerdy sing-alongs.

### **Cro-Mags** (Sun., 4:40pm, Black stage)

The toughest of all the NYHC bands, the Cro-Mags were vastly influential, not just in hardcore music, but in the violent dance floor they inspired.



## Deltron 3030

### *Event 2* (Bulk Recordings)

Y2K failed to bring about the technological catastrophe doomsayers predicted, but it did birth a fictional future where Deltron Zero threatened to "crash your whole computer system and revert you to papyrus." Stardate 3040: *Event 2* begins 10 years after Deltron 3030's eponymous debut began, with Left Coast underground hero Del the Funky Homosapien spitting sci-fi nerd rap over the futuristic soundscapes of Dan the Automator and cuts from DJ Kid Koala. The crew craft a world in decay, a dystopian future on the verge of anarchy. Del's flow is bizarre as ever and Automator remains ambitious behind the boards. *Event 2* sounds close enough to the first launch that an outwardly futuristic disc sounds oddly dated. Eight years in the making, the sequel doesn't venture where no man has gone before, but it's a worthy return trip for fans of the maiden voyage. **(6:20pm, Blue stage)**

★★★

— Thomas Fawcett

SUNDAY CONTINUED ON P.18



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# Slayer

**8:30PM, ORANGE STAGE**

Kerry King needs no introduction, but here's one anyway: co-founding guitarist of Slayer, responsible for the most extreme thrash metal this side of heaven. Terrifying.

— Austin Powell

**Austin Chronicle:** You scare me.

**Kerry King:** That's a good thing, right?

**AC:** How do children react to you?

**KK:** Children don't usually give two shits about me. They don't know if I'm scary or creepy or what the hell.

**AC:** Do you secretly enjoy a children's TV show?

**KK:** The closest I get would be *Family Guy* and *South Park*. I dig movies like *Despicable Me*, though. That's kind of a kids' movie, I guess.

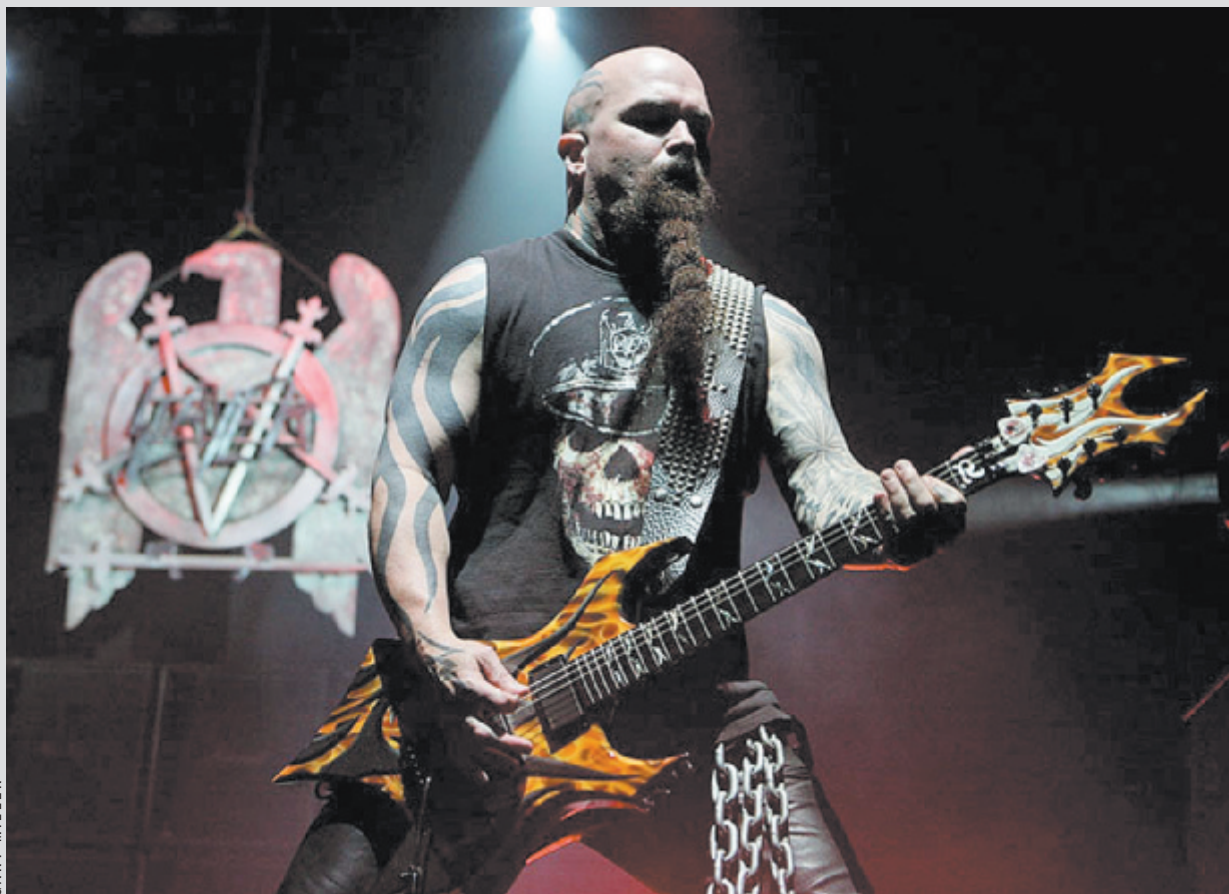
**AC:** Slayer was on fire when y'all played Fun Fun Fun Fest in 2011. What do you remember about your time in Austin?

**KK:** I remember Danzig being a little bitch about playing the day before, saying he should be on the Slayer stage and all of that horseshit. He was saying he was as big as Slayer? Not even when you were popular, motherfucker. That's just how you get a shit reputation. He's always been cool to me, but I know he's been a piece of shit to a lot of people, and there's no reason for that. I don't care how famous you are. There's no reason to be a dick about it.

**AC:** On a more serious note, how difficult has it been to carry on without Jeff Hanneman?

**KK:** The hardest part was in February 2011, when we went to Australia. We played without him and Gary [Holt] came along. He's such a great replacement. He has Jeff's good graces, which makes it even better. When we were talking about still working while Jeff was recovering, that was a hard decision and a hard conversation, but the first and only name that came to my mind was Holt. Jeff was completely against it at first, but then he understood. The band has to go on, whether he could come back or not. And we didn't know that then. We were just moving forward because we had to.

**AC:** Is Gary a part of the songwriting process now, or has that burden shifted more to you?



GARY MILLER

**KK:** It's more of me at the moment. We're considering working on some of Jeff's unfinished ideas, but when you rewrite something ... if I'm going to put out something with Jeff's name on it, I don't want it to be mediocre. I want it to be awesome. We have to deconstruct what exists and reuse those riffs in whatever way we can. That's a process that I want to address before we go into the studio, but I have 14 songs of my own, and we're looking to record in January.

**"I remember Danzig being a little bitch about playing the day before, saying he should be on the Slayer stage."**

— Kerry King

## MGMT

(Columbia)

On the sanity scale, MGMT's orbiting comfortably somewhere between *Diamond Dogs*-era David Bowie and Syd Barrett. Having committed commercial seppuku with 2010's *Congratulations*, Andrew VanWyngarden and Ben Goldwasser attempt once more to redefine themselves on third LP *MGMT* with varying degrees of success. This is the sound of a high-minded band left to its own devices and with budget to spare. Psych oddity "Alien Days" opens on cloud nine, all riddles and reverb, and the album doesn't come back down until the after burn "An Orphan of Fortune" sets in. There are highlights: warped acid-pop ballad "Introspection," space aquatic "Plenty of Girls in the Sea," and "Mystery Disease," which explores the dark terror of manic depression with panning synths and a madcap beat that channels their Flaming Lips collaboration. MGMT's still reacting to the mainstream triumph of 2008's *Oracular Spectacular*, trying too hard to sound genuinely weird, as if determined to fail at any cost. **(6:50pm, Orange stage)**

★★★

— Austin Powell



## Bonobo

*The North Borders*  
(Ninja Tune)

Bonobo is rightfully recognized as a UK auteur. Simon Green's written too many memorables to be called anything else, but there's something particularly prescient about *The North Borders*. Like a time capsule, it wanders through drum and bass, trip-hop, and downtempo, all smeared in the same misty, mountainous rhythms that made him famous. More than ever, Bonobo enlists the help of others, Erykah Badu wrapping her snaky coos through the muddy "Heaven for the Sinner," and Cornelia's chiming vox hovering over "Pieces." You have to wonder whether this is Bonobo appealing to the mass market he's engaged, building atmospheric pop that works better than his rumbles and snorts in a live setting. If *The North Borders* marks the moment Bonobo goes adult contemporary, I couldn't be happier. **(7:30pm, Blue stage)**

★★★

— Luke Winkie



## King Khan & the Shrines

*Idle No More* (Merge)

Five years have passed since the apt and boldly named *The Supreme Genius of King Khan & the Shrines* was unleashed on unsuspecting stateside ears. The compilation of breakneck R&B and gut-bucket garage rock — culled from previous European releases — came from the warped mind of Berlin's King Khan, a punk rock soul shaman born in Canada to Indian émigrés. Equal parts Wilson Pickett, Roky Erickson, and Screamin' Jay Hawkins, Khan's the consummate showman and that manic energy exists here, though only in spots. With Khan reeling from the recent loss of three close friends and a self-described mental breakdown, *Idle No More*, titled for an indigenous rights movement, is both darker and more refined than any Shrines release to date. He explores his demons on "Darkness" and pays tribute to fallen friend Jay Reatard on "So Wild." It's still a party, just one where you stay sober enough to remember a few details. **(8:55pm, Black stage)**

★★★

— Thomas Fawcett





## ◀ JURASSIC 5

**8:45PM, BLUE STAGE**

Jurassic 5 burst on the scene in the late Nineties, positioning themselves as an antidote to the slick production and perceived fakery of mainstream hip-hop. J5 brought a refreshing blend of playful harmonies, catchy hooks, and a promise to "take it back to the concrete streets." Over the course of three LPs, the six-man crew has done just that, proving the whole is much greater than the sum of its parts. — Thomas Fawcett

## XXYYXX

**3:20PM, BLUE STAGE**

The king of the YouTube remix. It's a beautiful thing in 2013, that some kid from Orlando can upload his own home-baked electronic tunes. Marcel Everett turned 18 on Halloween, but he's quite unironically in demand. No surprise: His music stocks the deliciously unbalanced beatmaking that might be the voice of a generation right now. — Luke Winkie

## CLOUD NOTHINGS

**3:40PM, BLACK STAGE**

"I thought I would be more than this." That line, screamed in 10 short bursts to bring "Wasted Days" to its cathartic close, will turn your day upside down. Every time. It's one of many highlights on Cloud Nothings' 2012 breakthrough, *Attack on Memory*, a brutal LP that pairs early emo vulnerability with post-hardcore aggression. A new disc is reportedly happening. — Austin Powell

## SHLOHMO

**4:15PM, BLUE STAGE**

Meet one of the prime purveyors of slow-cooked, alien R&B. A producer at heart, but desperately in love with the late Aaliyah, Henry Laufer will make his MPC croon. 2011 debut LP *Bad Vibes* still stands as one of the L.A. scene's finest exodus in chill-out bliss. Keep your heart open, and it might all make sense. — Luke Winkie



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SAT NOV 9  
8PM  
**ISAIAH AND**  
**THE MOSAIC,**  
**THE HERETICKS**

SUN NOV 10  
8PM  
**THE BLUE VELVETS,**  
**THE TONE MONKEYS**  
(ALBUM RELEASE),  
**FORTY DEAD MEN**

WED NOV 13  
8PM  
**AWKWARD ROBOT,**  
**THE ROULETTES,**  
**HEYROCCO**

THU NOV 14  
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## Jenny Slate

SAT., 3:35PM,  
YELLOW STAGE

Jenny Slate's career has been marked by both failure and success on an epic scale. Not only is she the co-creator and voice of the anthropomorphic "Marcel the Shell With Shoes On," whose material and existential challenges achieved viral-video status in 2011, she's also the performer who accidentally let fly an f-bomb on her 2009 *Saturday Night Live* debut. (She left the show after one season.)

At Fun Fun Fun, Slate, whose more recent roles include mean girl Amelia on HBO's *Hello Ladies* and the odious Mona Lisa Saperstein on NBC's *Parks and Recreation*, will take it down a notch. "By myself," she says, "I tell a lot of stories about my family and childhood in order to figure out what is going on in my adulthood."

Unlike comedians who worked their way through the comedy club circuit telling the same old "women, amirite?" jokes, Slate immersed herself in an alternative comedy environment that embraced quirky challenges to the status quo.

Relying heavily on conversation and storytelling, Slate spent five years "performing for like seven people for free in shitty Brooklyn clubs that smelled like farts," ultimately honing a comfortable, homey yet off-kilter comedic style that relishes the human experience.

Where her work with comedy partner Gabe Liedman finds Slate mining the intimacy of friendship for laughs, she keeps the scope similarly small when performing on her own, making it personal and gimmick-free. "There may be some secret-telling, though," Slate laughs. "We'll see when we get under that tent!" F-bombs, we assume, are still on the menu.

—Melanie Haupt



## Rob Delaney

SUN., 4:45PM, YELLOW STAGE

The first thing you notice is Rob Delaney's junk in a green Speedo. That's the image that greets his 945,000 followers on Twitter every day.

Delaney, 36, is one of the site's first devoted comics, someone who not only got more famous, but became famous at all, through 140-character jokes about semen, farting, and other unguarded, genuinely off-kilter topics. Now he's headlining tours and being forced to add shows in certain cities – as happened last September at the Scottish Rite Theater when demand forced Delaney to add a second set.

Today, he's basking in the October release of first book *Rob Delaney: Mother. Wife. Sister. Human. Warrior. Falcon. Yardstick. Turban. Cabbage.*, a collection of autobiographical diatribes he never planned to write.

"I never would have said it's time for the world to read my book," he says. "A publisher read my *Vice* magazine columns and saw my show and said 'Want to write a book?' I'm too young to feel like the world needs a book from me. It was never a part of my grand design."

Intention notwithstanding, the book spotlights Delaney's evolution into modern renaissance man. His is no longer just a dick joke tucked behind his phallic avatar. He's a soundboard with opinions on everything from substance abuse to sexual equality to the supreme idiocy of Sen. Ted Cruz.



"I'm glad I've gotten the opportunity to express myself through means besides stand-up," he says.

"The older I get, the more I'd like to do active work championing things like access to education and improving reproductive health care such that women aren't penalized for being one of the two genders that you can be when you're born on Earth. I'd like to do more. What that will be, we'll find out."

—Chase Hoffberger

## COMEDY THE YELLOW STAGE BY RUSS ESPINOZA

### David James (Fri., noon)

Area man, dapper host of Austin's favorite live comedy game show *Laugh, Dammit!*

### Natalie Cox (Fri., 12:15pm)

One Dick Joke a Day writer. Exhibit: "I named my dick squirrel because it's always hiding my nuts."

### Cody Hustak (Fri., 12:30pm)

Local comedian has opened for Doug Benson, Doug Stanhope, and Tom Rhodes; happiness tingles him "somewhere behind the beard area."

### Maggie Maye (Fri., 12:45pm)

Comedian. Writer. Giggler." Local gal previously opened for Todd Barry, Hannibal Buress, and Godfrey.

### Rob Gagnon's One Hour Comedy Festival (Fri., 1:45pm)

A who's who of generic comedy archetypes, including: "Stoner Comic," "Some Asshole With a Puppet," and more.

### Live Action Battle Rap (Fri., 2:30pm)

Think *8 Mile*, neutered of Detroit and urban blight; add bourgeois dorks with acute sense of irony.

### Judge G-Su (Fri., 3:15pm)

Sketch/improv hybrid from the New Movement, in which comedic verdicts are rendered.

### Kyle Dunnigan (Fri., 4pm)

Comedian/actor had recurring role as Dep. Trudy Weigel's serial-killer boyfriend on Comedy Central's *Reno 911*.

### Matt Bearden (Fri., 4:20pm)

Erudite Austin comic and radio personality in no mood to dumb it down.

### Kyle Kinane (Fri., 4:50pm)

Gruff-voiced wild card can't be typecast. Sets include everything but the kitchen sink.

### Patton Oswalt (Fri., 5:20pm)

Legendary comic imbues geeky pop-culture fanaticism with a trademark edge; turns a phrase better than a soused Christopher Hitchens.

### Norman Wilkerson (Sat., noon)

Stand-up vet/co-founder of the Austin Comedy Trainwreck and owner of "a cat that poops on him."

### Amber Bixby (Sat., 12:10pm)

Grim, cynical, yet awash with praise as one of Austin's funniest stand-ups; dubbed "Comedy's Sweetheart of Darkness."

### Katie Pengra (Sat., 12:20pm)

Local comic and regular performer at Cap City Comedy Club and the Velveeta Room

### Ryan Cownie (Sat., 12:30pm)

Host of Holy Mountain's *Avalanche: Stand-up Comedy From Austin's Funniest People*.

### Lane Krarup (Sat., 12:40pm)

Austin-based comedian, podcaster, New Movement player, and part-time rapper straight outta Wisconsin.

### Chris Trew (Sat., 1pm)

Comedian/amateur rapper/co-founder of the New Movement; packs a lot of weird in the beard.

### One Night Stand (Sat., 1:50pm)

New Movement talents emcee a hot, alternative dating game for FFF's body of single, sexually destitute hipsters.

### Miami Improv Machine (Sat., 2:45pm)

South Beach ringleaders Money Marone and Cashtronaut churn out improv with a sun-kissed twist.

### Jenny Slate (Sat., 3:35pm)

Actress/comedian, *SNL* alumna, "addicted to candy and meeting new dogs," has recurring role on NBC's *Parks and Recreation*.

### Doug Benson (Sat., 4:05pm)

Former *High Times* "Stoner of the Year" and *Super High Me* star rolls fatties of frivolity.

### Craig Robinson (Sat., 4:35pm)

Actor/comedian of *Hot Tub Time Machine* and *The Office* fame; hosted season seven of NBC's *Last Comic Standing*.

### Tenacious D (Sat., 5:20pm)

"Mock-rock" duo fronted by actor Jack Black belts out operatic heavy metal ballads and more.

### The New Movement (TNM) Comedy (Sun., noon)

An annual FFF Comedy staple, TNM is an improv/sketch comedy conservatory and theatre in Downtown Austin.

### Veggie Hot Dog Eating Contest (Sun., 12:30pm)

A gallery of meat-eschewing glutons inhale all the veggie dogs they can stomach for the ultimate prize: wholesale ostracism.

### Master Pancake Theater (Sun. 1pm)

Austin's answer to *MST3K*'s Joel, Crow, and Tom Servo. Professional movie mockers are Alamo Drafthouse darlings.

### Chris Tellez (Sun., 1:30pm)

Austin-transplant from Dallas who keeps his sets tight "because he has a baby in the car."

### Joe Faina (Sun., 1:40pm)

"Comedian. Teacher. Baller." Hosts *Pass the Mic* and *Point of Order* at the New Movement.

### Nick Mullen (Sun., 1:50pm)

Two-time finalist in the Funniest Person in Austin contest.

### Mac Blake (Sun., 2pm)

Reigning Funniest Person in Austin.

### Altercation Punk Rock Comedy Hour (Sun., 2:15pm)

A conglomeration of underground comedy and the "get-in-the-van ethos of Black Flag," starring founder JT Habsersaat.

### Air Sex Championship (Sun., 2:55pm)

Thoroughly titillating, never-simulated simulations of actual people boning – thin air. As previously fit for HBO and MTV.

### Doug Mellard (Sun., 3:50pm)

2006 FPIA/co-creator of *The Hooligan Show* spits out punch lines like watermelon seeds.

### Bridget Everett (Sun., 4:15)

Randy, plus-sized "alt-cabaret" sensation evokes a young Bette Midler on crank.

### Rob Delaney (Sun., 4:45pm)

Motor-mouthed degenerate with banana in pocket.

### Sarah Silverman (Sun., 5:25pm)

Iconic Jewess brings cutie-pie veneer and ghastly mouth to scramble taboos like a shaken baby.

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The taco cannon in action at FFFF 2012

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## Ready, Aim, Tacos!

**AREA RESTAURANT DYNASTIES PROVIDE FESTIVAL FOOD - AND ARTILLERY**

BY VIRGINIA B. WOOD

When the organizers of Fun Fun Fun Fest held an Austintaciously goofy press conference in August introducing local barbecue outlaw John Mueller as the “Official Curator of Grub” for 2013, it looked like any culinary controversy surrounding the event would probably have to do with barbecue. Considering Mueller’s position with the festival, some folks were likely to be disappointed that he didn’t insert himself in the event’s culinary lineup, but his distinctive personal business style doesn’t really lend itself well to large-scale festival service. However, Mueller had to look no further than his childhood friend and fellow third-generation Taylor, Texas, barbecue scion Bobby Cavo to bring in the ‘cue. Cavo just happens to be the grandson of Taylor’s smoked-meat icon, Rudy Mikeska, and the owner of Austin’s Blue Ribbon

Barbecue, an accomplished barbecue catering outfit. Problem solved.

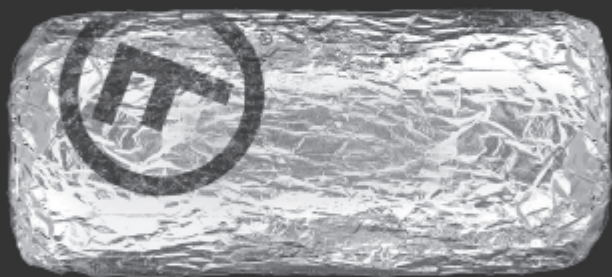
Turns out the controversy would emerge around a completely different festival food group – tacos. As any Fun Fun Fun fester can attest, the Gatling gun-style cannon that peppered the crowd with Torchy’s Tacos has produced memorable moments of festival entertainment the past couple of years. The Torchy’s folks had such a good time shooting tacos, they got a cannon of their own to use at store openings and special events. This evidently didn’t sit too well with Transmission Events, organizers of Fun Fun Fun Fest, who wanted to trademark their taco cannon idea. A battle of taco cannon press releases ensued; when the smoke cleared, Fun Fun Fun Fest had a new taco vendor for this year’s party.

Into the fray steps another third generation of an area restaurant dynasty: Carmen Valera, granddaughter and namesake of Tamale House founder Carmen Vasquez. Valera and her siblings now operate Tamale House East and they’ll be providing well-wrapped bean and cheese tacos for cannon ammo this year. Not only that, they are also reclaiming their culinary heritage by selling a variety of handmade tamales from their festival booth. “We’re planning to make 2,000 tamales a day from family recipes getting ready for the festival. The pork tamales will have traditional lard in the masa, but we’ll use olive oil in the masa for the chicken and vegetarian tamales,” Valera told us. In addition to tamales and bean-and-cheese tacos, Tamale House East will also be making tacos with *carne guisada* and *cochinita pibil*.

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Austin's Pizza	Flat Track Coffee	Lard Have Mercy
Black Sheep Lodge + Haymaker	Frank	Tamale House
Blue Ribbon Barbecue	The Grilled Cheese Truck	Tiff's Treats
Boomerang's Pies	Hey Cupcake!	The Vegan Yacht
	Johnnye's East Texas Soul	Yeti Frozen Custard

John Mueller made sure that barbecue, tacos, and tamales aren't the only food options for festers; he chose an eclectic list of 10 local restaurants and another eight food trailers to complete a festival food menu that is every bit as diverse as Fun Fun Fun Fest's outrageous entertainment lineup. Look for everything from bacon-wrapped fried chicken on a stick to custom burgers and over-stuffed sandwiches, pizza slices to kebabs, artisan sausage hot dogs to deep-fried Twinkies, and fresh-pressed juices to organic coffee. There should be something to satisfy every craving and please every palate.

Fun Fun Fun festers who spring for the USP (Ultimate Smooth Pass sounds so much more hip than VIP badge) will have access to a VIP area featuring additional

food from La Condesa's new El Cubico food truck (if you're lucky, they'll be serving pork tacos and Mexican street corn), healthy paleo favorites from Beetnik Foods, and several varieties of luscious frozen banana treats from the ladies of Bananarchy. Special food options aren't the only benefits of the USP – pass holders will enjoy shorter waiting lines, craft beverages, comfy relaxation zones, and an old-school arcade lounge as well as good sight lines to every stage.

At press time, there was no definite word about when the taco launches would take place during the festival, but organizers say there should be a couple of launches every day around the park. Just check the Taco Locator function on the convenient Fun Fun Fun Fest mobile app during the party. Smooth. ■

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