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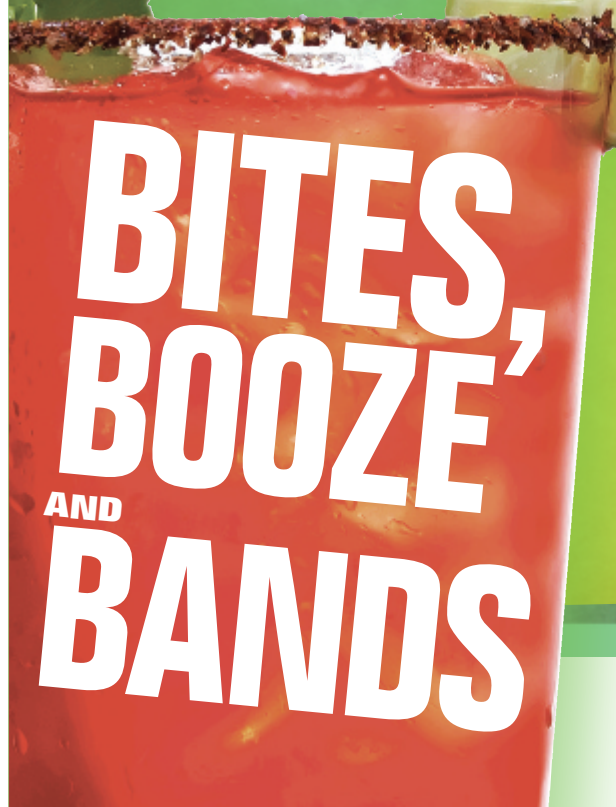


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 BY JOHN ANDERSON

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 ELEPHANT REVIVAL • JOHN FULLBRIGHT • SHINYRIBS
 PETER ROWAN'S TWANG AN' GROOVE • DONNA THE BUFFALO
 DELLA MAE • THE BLACK LILLIES • ST. PAUL & THE BROKEN BONES
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Never Miss a Beat

For round-the-clock coverage – including reviews, interviews, photo galleries, and conference cuts – see austinchronicle.com/sxsw.

The Austin Chronicle offers nonpaying internships. Contact Kate Messer at the intern hotline, 454-5765 x303.



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THURSDAY, MARCH 13

Noon	Doors open	5:05–5:25pm	Oh Honey
1:00–1:30pm	Conversations with influential women	5:45–6:10pm	Night Terrors of 1927
2:15–3:00pm	Women in pop culture	6:30–7:00pm	Vance Joy
3:30–4:00pm	Conversations with influential women	7:00–8:00pm	emmieshouse DJ set
4:25–4:45pm	Meg Myers		

*Updates, the inside scoop, and RSVP: NeimanMarcus.com/OntheCUSP
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RSVP is required and does not guarantee entry; admittance based upon capacity. Must be 21+ to attend. Scheduled appearances are subject to change.

Dum Dum Girls dream of Blondie.



After a long night of showcase-hopping in which I witnessed Chilean punk bands, **Doctor Who**-themed rappers, and soul cowboy badass **Barfield** singing at **C-Boy's Heart & Soul** on South Congress while esteemed locals **Gary Clark Jr.** and **Mike Judge** watched, it wasn't easy getting up after three hours sleep to catch **Lucius** play an 8am set for **KUTX Live** at the Four Seasons Wednesday.

But it was worth it.

The eclectic pop quartet, led by the dazzling, double-barrel harmonies of twinlike

vocalists **Jess Wolfe** and **Holly Laessig**, packed the hotel's giant ballroom, leaving fans hanging in the doorways for a glimpse. Operating with a stripped-down stage show, the Brooklyn fivepiece leaned on the most vocally-oriented tracks from 2013's *Wildewoman*, and brought down the house with every song, especially closer "Turn It Around," which prompted a standing ovation.

Five sun-baked hours later, Los Angeles' goth **Go-Go's**, **Dum Dum Girls**, strummed through a nonchalant 35-minute set at **Spotify House** on East Sixth before serious-



Lucius meets KUTX.

PHOTOS BY JANA BIRCHUM

ly upping the ante with a closing cover of **Blondie's** "Dreaming."

"I'd like to introduce you to one of our idols and inspirations," glowed vocalist **Dee Dee Penny** as **Debbie Harry** jogged onstage, her bleached hair and floral skirt colorizing the L.A. quintet's monochromatic image and her seasoned showmanship amplifying collective charisma tenfold.

After the song, Penny hugged Harry and couldn't hide a smile that read, "Dream come true."

Kirin J. Callinan

Ask me who's the most intriguing underground artist at SXSW Music 2014 and I'll introduce you to **Kirin J. Callinan**. The Aussie surrealist, boasting **Bowie**-like chameleon skills, shifts between roles of splatter-painting noise guitarist, deep crooner, and confrontational, seminaked wild man from song to song.

The unity of those disparate talents makes his live show a charged package. The Sydney-based provocateur, whose debut full-length, *Embracism*, launched on **XL Recordings** last year, remains best known for his bizarre music videos, in which he's often nude or playing absurd characters.

"I write songs like stories and I want to invite you into the world as if it were a film. I want you to become emotionally invested in the song," Callinan explained, adding that within his character-driven approach, "There's some consistent and pervading ideas: questions of masculinity, physicality, spirituality, and other forms of love, specifically from the perspective of a confused and cagey Australian male."



Callinan showcases tonight, 9:15pm, on **Cheer Up Charlie's** inside stage, a performance he promises will include "chaos and confusion, aiming to entertain and arouse."

Mary Onettes Make It to the U.S.

Catching a performance by Sweden's the **Mary Onettes** has become an increasingly rare opportunity for American audiences. The dream-pop quartet was forced to cancel its North American tour this month due to visa issues. It would've been their first stateside tour in five years. Another in 2010 was called off on account of volcanic eruptions in Iceland.

Both cancellations were disheartening, says singer **Philip Ekström**, but thanks to an assist from SXSW, they were able to make a short trip for a couple of showcases today.

These will be their first performances since releasing the sonically spacious *Portico* last week, a quick return from last year's *Hit the Waves*, which fans waited more than three years for.

"I'm always on a creative streak, but the problem is that I end up being too picky about the songs, analyzing too much," admits Ekström. "With *Portico*, we just did it really fast. We ignored that the songs weren't perfect and saw that as a strength for the album instead."

Fans won't wait long for the group's next release; Ekström's decided *Portico, Part 2* will arrive in the fall.

The Mary Onettes play twice today, noon on the Convention Center's **International Day Stage**, and 1am at **Lucille**, just past the **SouthBites** food court at 77 Rainey.



Half Notes

► Melvin's guitar Goliath **Buzz Osborne** hits the **Record Label Rummage Sale** today, noon-5pm at **Obsolete Industries** (1200 E. 12th), playing a solo acoustic set – an unthinkable move for the renowned distortion monger. In conjunction with the current tour, his first as a singer-songwriter, **King Buzzo** will release a limited 10-inch vinyl pressing entitled *This Machine Kills Artists* on his **Amphetamine Reptile** label. The performance precedes Osborne's *From Riffs to Bits* panel appearance with **Stooges** guitarist **James Williamson** on Friday, where the two discuss the future of music and technology.

► Psychedelic torchbearers the **Reverberation Appreciation Society** give SXSW a taste of their marquee event, **Austin Psych Fest**, with today's Levitation Austin party at **Hotel Vegas**, 1-7pm. The free concert features a significant block of artists playing their spring freak-out, May 2-4 at **Carson Creek Ranch** in Austin, including Georgia flower punks **Black Lips**, new British glam rockers **Temples**, Asian-Canadian experimental heavies **Yamantaka // Sonic Titan**, Brazilian psych-pop craftsmen **Boogarins**, former **Emeralds** guitarist **Mark McGuire**, and more.

► The **mtvU Woodie Awards**, the **Grammys** for the keg stand and spray-tan crowd, tape tonight in the parking lot at Red River and Cesar Chavez. The event boasts fans voting in categories like "Best Collaboration" and "Best Cover" to see which band is awarded the coveted piece of firewood. Performers at the awards show and preparty, which kicks off at 3pm, include **Childish Gambino**, the **1975**, **London Grammar**, **Sam Smith**, **Vic Mensa**, **Bleachers**, **American Authors**, **Wild Cub**, and Aussie rapper **Iggy Azalea** collaborating on "Fancy" with UK pop singer **Charli XCX**. The Woodies air Sunday, 8pm on mtvU.

► Gig-poster artists from around the world come together for the **Flatstock** poster show, which begins today at 2pm and will be open Friday and Saturday, 11am-6pm, at the Convention Center's Exhibit Hall 4. The free, public event also features live music each day, including local underage phenomenon **Residual Kid** on Friday, 4pm, and equally homegrown classical-pop orchestra **Mother Falcon** on Saturday at 5:30.

► Today, the Grammy-winning duo of accordionist **Joel Guzman** and vocalist **Sarah Fox** head up a tribute concert to Texas squeezebox legend **Esteban "Steve" Jordon** at the **Mexican American Cultural Center**, Downtown at 600 River St. The eye patch-adorned Jordan, known as the **Jimi Hendrix** of accordion, was an innovator, applying fuzz and echo to the traditional instrument and using it not only for conjunto, but for rock and jazz as well. Latin music contemporaries **Rick Fuentes**, **JR Gómez**, and **Julian Olivarez** perform. Music begins at 6:30pm.

► Named in honor of *The Austin Chronicle's* tripod office pooch **Hank**, the "Hair of the Three-Legged Dog" party, today at the **Liberty** (1618½ E. Sixth), offers free **Bloody Marys**, tacos, and a select bill of rising Austin talent, including Flaming Lips faves **Black Books** (12:20), femme-hoppers **Magna Carda** (1:20), psychedelic Southern rockers the **Bright Light Social Hour** (2:20), and speedy sludge-rock trio **American Sharks** (3:20).



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	8pm	9pm	10pm	11pm	12mid	1am
GREG BEETS	Jimi Hendrix Celebration, curated by Wayne Kramer Butler Park Stage Lady Bird Lake (8:15)	Total Unicorn The Iron Bear	Sergio Mendoza y la Orkestra Javelina	Gary Numan Brazos Hall	OFF! The Main	Dumb Waiter The Hideout
MICHAEL BERTIN	Diamond Youth Soho Lounge	Saint Rich Parish (8:45)	The Mastersons Velveeta Room	Laura Cantrell 18th Floor at Hilton Garden Inn	OFF! The Main	Tyler the Creator The Gatsby
JIM CALIGIURI	The Autumn Defense Continental Club	The Baseball Project Continental Club	Dave and Phil Alvin Continental Club	X Mohawk Outdoor (11:45)	My Jerusalem Lit Lounge	The Revivalists Blackheart
KEVIN CURTIN	Venomous Maximus Quantum Lounge	Kirin J. Callinan Cheer Up Charlie's Inside (9:15)	Robert Ellis Red 7 (9:50)	Boogarins Red 7 Patio	Broncho Bungalow	The Mary Onettes Lucille
THOMAS FAWCETT	Lawrence Rothman Empire Control Room	Natalia Clavier Palm Door on Sixth	Bobby Rush with Blinddog Smokin Creekside at Hilton Garden Inn	Cody Chesnutt Clive Bar	Aloe Blacc 1100 Warehouse (12:15)	Tyler the Creator The Gatsby
MELANIE HAUPT	Capital Cities ACL Live at the Moody	Elizabeth McQueen Shotguns	Bob Schneider Paramount	Gary Numan Brazos Hall	The Baptist Generals Cheer Up Charlie's Inside (12:15)	Woman's Hour Latitude 30
CHASE HOFFBERGER	Holy Wave Hotel Vegas Patio	Goldyard 512 Rooftop	Trae tha Truth Scoot Inn (10:15)	League of Extraordinary Gz Half Step (11:30)	Ava Luna Victorian Room at the Driskill	Cloud Nothings Parish Underground
ABBY JOHNSTON	Black Atlass Maggie Mae's Rooftop	Arc Iris Bungalow	Kurt Vile Clive Bar	Parquet Courts Bar 96 (11:30)	Blondie Brazos Hall	Black Lips The Main
AUSTIN POWELL	Sylvan Esso Chevy Courtyard at Cedar Street (7:45)	Aan Maggie Mae's Gibson Room	Christopher Owens St. David's Historic Sanctuary	Diane Coffee Victorian Room at the Driskill	Ava Luna Victorian Room at the Driskill	Odonis Odonis Hotel Vegas @ Volstead (1:15)
SCOTT SCHINDER	The Autumn Defense Continental Club	Allysen Gallery Stephen F's Bar	Dave and Phil Alvin Continental Club	Tony Joe White Continental Club	Blondie Brazos Hall	John Doe Continental
TIM STEGALL	The Strypes 1100 Warehouse (7:30)	Touche Amore Red 7	Dave and Phil Alvin Continental Club	The 69 Cats Shotguns	Blondie Brazos Hall	Black Lips The Main
MICHAEL TOLAND	Hamell on Trial Velveeta Room	Hedvig Mollestad Trio Headhunters Patio	Ryley Walker Stephen F's Bar	X Mohawk Outdoor (11:45)	Johnny Winter Rowdys Saloon (12:30)	Windhand Dirt Dog Bar
RICHARD WHITTAKER	Silver Snakes Dirty Dog Bar	The Atlas Moth Dirty Dog Bar (8:30)	Soundgarden ACL Live at the Moody	Gary Numan Brazos Hall	Bugs of Phonon The Hideout	Eagulls Buffalo Billiards
LUKE WINKIE	Roman Remains Brazos Hall	Perfume Genius St David's Historic Sanctuary	The Range Silhouette (10:30)	Mobb Deep The Gatsby	Kelis Clive Bar	Dum Dum Girls Red 7 Patio (1:10)



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[DOWNSTAIRS] M for Montreal: A K U A 8-8:40pm | Marie Davidson 9-9:40pm | Sean Nicholas Savage 10-10:40pm | No Joy 11-11:40pm | Solids 12-12:40am | Sam Roberts Band 1-1:50am

[GIBSON ROOM] CD Baby: Divers 8-8:40pm | Aan 9-9:40pm | Wild Ones 10-10:40pm | Air Review 11-11:40pm | Lincoln Durham 12-12:40am | Seryn 1-1:50am

[ROOFTOP] M for Montreal: Black Atlass 8-8:40pm | FOXTROTT 9-9:40pm | Random Recipe 10-10:40pm | Alacclair Ensemble 11-11:40pm | Tommy Kruiise 12-12:40am | Lunice 1-1:50am

[DOWNSTAIRS] Music BC Presented by BeatRoute Magazine/Winniecooper.net:
The Shilohs 8-8:40pm | Good for Grapes 9-9:40pm | The Harpoonist & the Axe Murderer 10-10:40pm | Current Swell 11-11:40pm | The Pack A.D. 12-12:40am | The Belle Game 1-1:50am

[GIBSON ROOM] Whitesmith Entertainment/Readymade Records: The Autumn Defense 8-8:40pm | Urge Overkill 9-9:40pm | Future Monarchs 10-10:40pm | Any Kind 11-11:40pm | The Howlin' Brothers 12-12:40am | Leah Mason 1-1:40am

[ROOFTOP] All Things Go + Indie Shuffle: Lowell 8-8:40pm | Joywave 1-1:40am

[DOWNSTAIRS] D.D Dumbo 8-8:40pm | Dub Fx 9-9:40pm | Thief 10-10:40pm | KLP 12-12:40am | Peking Duk 1-1:50am

[GIBSON ROOM] Planetary Group: Tough Age 8-8:40pm | Lime Cordiale 9-9:40pm | Pick a Piper 10-10:40pm | The Growl (solo acoustic) 11-11:40pm | Gossling 12-12:40am | The Jungle Giants 1-1:50am

[ROOFTOP] Favored Nations 9-9:40pm | Chela 10-10:40pm | Vancouver Sleep Clinic 11-11:40pm | Strange Talk 12-12:40am | Owl Eyes 1-1:50am

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03/14 Snack bar / Lucky Lounge

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03/19 Lucky Lounge

03/22 Gypsy Lounge

03/26 Lucky Lounge

03/28 Gypsy Lounge



L·U·C·K·Y
LOUNGE

Picks

DOG TRUMPET

7pm, BD Riley's Brothers Peter O'Doherty and Reg Mombassa formed Dog Trumpet in 1990 after a successful run with Eighties Australian hitmakers Mental as Anything. Far-ranging pop smarts and a slightly askew worldview makes for near-instant engagement on 2013's double LP *Medicated Spirits*, which was nominated for the Australian Music Prize on the strength of extra-catchy baubles like "What Falls Away" and the hilariously poignant "Ray Davies and the Kinks."

— Greg Beets

VENOMOUS MAXIMUS

8pm, Quantum Lounge Texas shriek continues to rise in the form of Houston's Venomous Maximus, an occult metal nightmare of groovy proportions. Originally self-released, the four-headed hellbeast's debut LP *Beg Upon the Light* got a worldwide re-release via metal specialist Napalm, allowing declamatory vocalist Gregg Higgins and his band of brigands to spread the anti-gospel like a sweet, sulphuric disease.

— Michael Toland

GRUFF RHYS

8pm, Red 7; Thu., St. David's Historic Sanctuary, 11pm For 20 years this Welsh weirdo has turned psychedelia upside down and taken the junk from its pockets to create something new with Super Furry Animals, Neon Neon with pal Boom Bip, and an eclectic group of one-off collaborations. After winning the 2011 Welsh Music Prize for his disc *Hotel Shampoo*, he's due for a follow-up.

— Rob Cohen

HAMELL ON TRIAL

8pm, Velveeta Room SXSW seems like the only way to get former Austinite Ed Hamell back to town, but that's what happens when an artist takes off in Europe. From the Edinburgh Fringe Festival award-winning performance piece *The Terrorism of Everyday Life* to new album *The Happiest Man in the World*, Hamell on Trial gives one guy/one guitar more power, passion, and wit than any 50 folkies.

— Michael Toland

JITTERBUG VIPERS

8pm, Elephant Room Pivoting on jazz-grass legend Slim Richey and fronted by the breathy vocals of Sarah Sharp, Austin quartet Jitterbug Vipers revels in the smoky haze of Thirties "viper," which hearkens back-alley tea rooms and smooth, slinky rhythms. Last year's *Phoebe's Dream* marked the band's return after a 2012 hit-and-run accident sidelined Richey, but his guitar-playing remains a marvel. Take 'em if you got 'em.

— Doug Freeman



TODD V. WOLFSON



The Strypes

7:30pm, 1100 Warehouse

"That's what teenagers do: hang out, listen to CDs, and play video games. And we'd hear these CDs around the house."

Bassist Pete O'Hanlon is trying to explain by telephone to an ancient American journalist how his Irish quartet arrived at the tough, vintage rock & roll displayed on their astonishing debut, *Snapshot*. O'Hanlon, singer Ross Farrelly, lead guitarist Josh McClorey, and Evan Walsh (drums) grooved to 1965 British R&B combos like the Rolling Stones, Pretty Things, Yardbirds, and 1977 punk rock.

"That's something that's just come in the last year," says O'Hanlon, who places the Strypes' ages at 16-18. "We discovered the New Wave punk bands, the Sex Pistols, and the Clash, and the Ramones. We like the energy and the rawness, the attitude. It's the old music, but with that attitude."

With help from Elton John's Rocket Music Management and endorsements from Jeff Beck and Paul Weller, the Strypes now have the UK rocking to intense riffola like "Blue Collar Jane," which helped end their education: "We had to quit [school] last year. It was just too fucking hard, playing in London and hanging out with Jeff Beck, and then coming in knackered on Monday trying to take a geometry quiz!"

— Tim Stegall

EMPRESS OF

9pm, Cheer Up Charlie's; Sat., Elysium, 8:30pm After releasing synth joint "Champagne" as an art-pop YouTube video that would shame Lady Gaga, Brooklynite Lorely Rodriguez went on to drop four-song EP *Systems* and secure a brief opening spot for borough-mate Autre Ne Veut. The debut's startling in its brevity, specters lingering long after the 13 minutes is up. Rodriguez's haunting alto comes in both English and Spanish.

— Abby Johnston

— Abby Johnston

PERFUME GENIUS

9pm, St. David's Historic Sanctuary Observing Seattle singer-songwriter Mike Hadreas' learning curve has been compelling. His haunting, bravely queer balladry has come from ramshackle beginnings to become bigger and bolder, yet

more vulnerable as well. Matador's website hints we may be lucky enough to hear some post *Put Ur Back N 2 It* material.

— Rob Cohen

THE BASEBALL PROJECT

9pm, Continental Club A baseball-themed side project featuring members of the Dream Syndicate, Young Fresh Fellows, and R.E.M. doesn't sound like the recipe for an enduring career, but this alt-rock supergroup has gotten considerable mileage out of the sports thing, a third album on deck for a late March release.

— Scott Schinder

KIRIN J CALLINAN

9:15pm, Cheer Up Charlie's Released by Grizzly Bear Chris Taylor's imprint Terrible, Kirin J Callinan's debut *Embracism* may briefly give

Turnstile Presents

7:30PM, ST. DAVID'S HISTORIC SANCTUARY

Cardiff label Turnstile Records packs St. David's sanctuary with quietude, but the title, "We Throw Parties, You Throw Knives," stakes its impressionability. **Perfume Genius**, the sobriquet of Seattle's Mike Hadreas, takes the stage still drawing from 2012's stunning *Put Your Back N 2 It*, a minimalistic showcase of songwriting that makes for a striking live show. Former Girls frontman **Christopher Owens** takes a solo turn since his band broke up in 2012. Owens found on 2013 solo debut *Lysandre* offers much less pomp than his full-band counterpart, but the penchant for Fifties-era lenses continues. The evening ends with a Welsh one-two punch, with Super Furry Animals frontman **Gruff Rhys** previewing music from May release *American Interior*, and his former tour support **Cate Le Bon** busting out a newly smoothed aesthetic to her oddball tendencies. Sample it on her first album since relocating to L.A., *Mug Museum*.

— Abby Johnston

Cate Le Bon



you a hug, but it soon thrusts you back against the wall. The Aussie rotates between lush David Lynch-ian cuts worthy of *Twin Peaks* and prickly, writhing electronic bumps, all performed with an accent as thick as it is deep.

— Abby Johnston

GOLD BEACH

10pm, Rowdy's Saloon Attention A&R types: You're in luck. Gold Beach is shipping a new album, and it's ready for the big screen. *Ryou Canon* arrives darker and moodier than 2011 sleeper *Habibi*, meticulously assembled by breathy songwriter Michael Winningham with help from Brian Deck (Iron & Wine) and Danny Reisch (Shearwater). It's yearning indie rock that sounds like Arcade Fire back before Win Butler and company learned to dance.

— Austin Powell

CONTINUED ON P.12



7PM MAICAMIA 8PM LEIF VOLLEBEKK 9PM THUS OWLS
 10PM BASIA BULAT 11PM TIMBER TIMBRE
 12 AM THE BARR BROTHERS RSVP: HOTMASS@SXSW.COM

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Steve Wynn/The Baseball Project



9pm, Continental Club

Steve Wynn earned his place in rock history during the Eighties with the Dream Syndicate, a leading light of L.A.'s Paisley Underground psych-pop movement. Since then, he's enjoyed an acclaimed solo career, though he's currently savoring a well-received Dream Syndicate reunion.

He hits Austin with his band the Miracle 3, and the Baseball Project, his National Pastime-obsessed side project with R.E.M.'s Peter Buck and the Minus 5's Scott McCaughey.

"I've got the Baseball Project, my solo records, and the Dream Syndicate all happening at different speeds at different times," says the SXSW veteran. "You get older and time moves faster. All of sudden it's like, 'Oh man, it's been four years since the last Miracle 3 record - that's wrong!'"

Wynn laughs, his excitement palpable. "I'm never happier than when I'm onstage. I love the chance to exist in the moment. You reinvent it every night."

- Michael Toland

Metal Injection

8PM, DIRTY DOG BAR

The Web-only Metal Injection courts a younger demo than the average denim-n-patches head-banger. Celebrating anniversary 10 this year, the website imports L.A. emocore quartet **Silver Snakes**, reviving after a three-year layoff in anticipation of the new *Year of the Snake*. Chicago psych/prog/black metal sorcery blackens the sun in the claws of the **Atlas Moth**, road-testing material from highly anticipated June LP *The Old Believer*. From New Hampshire, of all places, cometh a more traditional black metal scourge in the form of **Vattnet Viskar**, wielding *Sky Swallow*. Born in Venezuela and trained at the Berklee College of Music, **Felix Martin** brings 14 strings and his self-described jazz metal to support *The Scenic Album*. Pennsylvania's **Rivers of Nihil** contemplates *The Conscious Seed of Light*, which sounds remarkably like Swedish death metal. In the penultimate spot Berlin screamo/prog collective the **Ocean** explores the depths of its acclaimed release *Pelagial*, and Houston's **Scale the Summit** closes out the tab with anthemic instru-metal from *The Migration*.

- Michael Toland



THE MASTERSONS

10pm, Velveeta Room Apart, they've worked with Son Volt, Jack Ingram, Kelly Willis, and Slaid Cleaves. Together, married duo and Austinites Eleanor Whitmore and Chris Masterson are both a band and important part of Steve Earle's Dukes and Duchesses. Following up 2012 debut *Birds Fly South*, the native Texans release *Good Luck Charm* in June, demonstrating impressive growth in songwriting and performance.

- Jim Caligiuri

THE CHEVELLES

10pm, BD Riley's Hailing from Perth in western Australia, the Chevelles celebrate 25 years of punk and power-pop with what they're calling the Garage Rock Invasion Tour, which ends in Spain. In 2008, the foursome signed with Little Steven's Wicked Cool Records and have since released an anthology of older tracks as well as their latest, *Accelerator*.

- Jim Caligiuri

CHRISTOPHER OWENS

10pm, St. David's Historic Sanctuary It's unnerving at times, the level of intimacy and trust Christopher Owens puts in song. He's a broken-hearted street poet who, despite all the damage done, leaves arms wide open. After three near-perfect records as Girls, Owens channeled the San Francisco band's overnight success into a loosely autobiographical concept for his solo debut, last year's *Lysandre*, which he followed with an acoustic version and accompanying tour.

- Austin Powell

THE WAGONEERS

10pm, Shotgun In Eighties Austin, the Wagoneers paved alt.country before that notion even existed, releasing two albums and disbanding before their time. Reconvened for the 2011 Austin Music Awards, the local quartet renewed its chemistry, re-released some catalog, and began recording a new one. Fresh single "Biggest Little Word" showcases front-man Monte Warden's impeccably infectious songwriting and voice that remains as generous a twanged tenor as there is in Texas.

- Doug Freeman

DAVE ALVIN & PHIL ALVIN

10pm, Continental Club Before sibling rivalry drove them apart, the Alvin brothers created classic Eighties roots-rock with the Blasters. They still share a mutual love for seminal bluesman Big Bill Broonzy, which brought about *Common Ground: Dave Alvin and Phil Alvin Play and Sing the Songs of Big Bill Broonzy*, their first new recordings together in three decades.

- Scott Schinder

CURTIS HARDING

10:30pm, Central Presbyterian Church With gut-bucket soul making a comeback thanks to previously unheard veterans Sharon Jones, Charles Bradley, and Lee Fields exploding out of the shadows, the young Turks quickly followed. Curtis Harding comes knocking with a background in Midwest gospel and an LP coming on hipper-than-hip indie Burger Records. The Atlantean singer/guitarist may be the next great soul sensation.

- Michael Toland

2k14 SeoulSonic 8PM, ICENHAUER'S

Even with the explosive and happily sustainable popularity of K-Pop tarnishing South Korea's worldwide musical reputation, don't forget that there are men and women on the Korean peninsula making unsponsored music, the kind that belongs in a tangible indie scene. All these bands come from Seoul, but beggars can't be choosers. **Smacksoft**, anchored by songwriter Whang Bo Ryung, weave layered, smoky synthetic blankets like Portishead. **Big Phony** writes simple, English-language acoustic pop songs, while **Glen Check** provides bouncy teen-pop perfect for John Hughes capers. **Rock N' Roll Radio** condenses several decades of American pop excess into spaceship rock entirely unconcerned with death. **Love X Stereo**, meanwhile, is perfect for young, swollen-heart stargazers, warming you up when you need a reason to breathe. Lastly there's **No Brain**, an unflinchingly positive punk quartet. Leave it to the Koreans to stay optimistic. — Luke Winkle



IMARHAN

11pm, Hotel Vegas; Fri., Speakeasy, 9pm Tinariwen ain't the only multi-guitar collective from Mali. The co-ed group Imarhan hails from Timbuktu, armed with a similar style of African psych-trance. Lighter on its feet than its desert-bred brothers, Imarhan feels deeply spiritual regardless of the language barrier. The band took to Indiegogo to finance both its debut and a trip to SXSW.

— Michael Toland

KAYO DOT

11pm, Quantum Lounge To visit the bizarre world of Kayo Dot is to fall down a rabbit hole of happily pretentious, dizzily genre-defying mindwarp in which black metal, experimental classical music, avant-garde jazz, and prog join tentacles for a 30-point program to destroy your sanity. Ten years on, the NYC ensemble still rejects compromise — see latest slab *Hubardo* for corroboration.

— Michael Toland

NO JOY

11pm, Maggie Mae's; Fri., Swan Dive, 12mid My Bloody Valentine released its first new album in more than two decades last year, but No Joy put out the shoegaze album of 2013. The Montreal trio's triumphant *Wait to Pleasure* (Mexican Summer) added clarity and widescreen expanse to Jasmine White-Gluz and Laura Lloyd's soft-focus vocals and wind-tunnel distortion. It's no fluke either: November EP, *Pastel and Pass Out*, keeps the momentum going.

— Austin Powell

LAURA CANTRELL

11pm, 18th Floor at Hilton Garden Inn After breaking for motherhood, New York-via-Nashville alt. country songbird Cantrell recently bounced back with the sublime *No Way There From Here*, her first album of original tunes since 2005. Having begun her career as a knowledgeable stylist with a deep affinity for old-school country, Cantrell has evolved into both a subtly authoritative performer and a melodically distinctive, emotionally resonant songwriter.

— Scott Schinder

CONTINUED ON P.14

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Tony Joe White

11pm, Continental Club

“Space is important,” explains swamp-rock godfather Tony Joe White, in the drawl that graces his albums. “That little gap, that little hole, that breathing room – people hear it and think, ‘Whoa, what’s that?’”

During a career spanning nearly half a century, the Louisiana native has built a substantial body of enduring music around his signature languid, bluesy style. The public first heard the sound on his 1969 Top Ten hit “Polk Salad Annie,” which launched a prolific career that has seen White’s compositions covered by Elvis Presley, Ray Charles, Dusty Springfield, and Brook Benton, who scored a 1970 hit with his “Rainy Night in Georgia.” His new release *Hoodoo*, he says, is comprised largely of first-takes.

“I’d sit in the control room and tell the drummer and bass player, ‘I’m gonna sing about 20 seconds of each song, play the groove on the guitar, and then we’re gonna hit record and you just play what comes out of your heart.’”

The stripped-down approach also applies to White’s live performances, for which he, his guitar, and his stomping foot are accompanied only by a drummer.

“I started out that way in Louisiana and Texas,” he says. “It gives me a lot of freedom. If someone hollers out ‘Old Man Willis’ or ‘Willie and Laura Mae Jones,’ I can jump right into it, because the drummer doesn’t have to know the key.”

– Scott Schinder



EMILY WOLFE

11pm, Esther’s Follies Austin is dusting off its brief winter frost, and young local Emily Wolfe played a small part in the defrost with dreamy new single “Swoon.” Still charging from 2013 EPs *Night & Day* and *Mechanical Hands*, the rocker guitarist and bandleader layers her quasi-blues pipes over joyous Nineties femme songs.

– Abby Johnston

TENNIS

11pm, Buffalo Billiards; Fri., St. David’s Historic Sanctuary, 10:45pm Husband-wife duo Alaina Moore and Patrick Riley’s storied romance marks four years, but their sun-drenched songs still land them in the honeymoon phase. Along with drummer James Barone, the Denver love birds share tracks from late 2013 EP *Small Sound*, which furthers a crunch found with the Black Keys’ Patrick Carney, who produced second LP *Young & Old*.

– Abby Johnston

ANA TIJOUX

11pm, Palm Door on Sixth; Fri., Buffalo Billiards, 9pm After waxing biographical on debut 1977 and spitting verbal bullets on the politically charged *La Bala*, Chilean rapper Ana Tijoux is back with a vengeance on this month’s *Vengo*, her third album of Spanish-

language hip-hop bangers. The title track proves she has the pen of a poet but even the “no hablo Español” crowd will recognize that the boom bap enthusiast spits poisonous paragraphs.

– Thomas Fawcett

TY DOLLA SIGN

11:15pm, the Main II TDS offers a pop star bred and born for 2014. The Angeleno has deft social media skills, an auto-tuned croak, and steadfast concern for his brand. As “Paranoid” steadily climbed the charts, the legend of Dolla Sign seemed inevitable. Here’s a 28-year-old dude who discovered the exact way to massage the music industry into giving him a look. Don’t worry boomers, it will all be okay.

– Luke Winkie

DALE WATSON & HIS LONESTARS

11:30pm, Saxon Pub Dale Watson cuts his own path, exuding a stubborn independence in sound and attitude that over his 20-year tenure in Austin has made him a Texas icon. Carving his Ameripolitan style from the twin oaks of outlaw country and dance floor honky-tonk – exemplified on last year’s *El Rancho Azul* – Watson’s low croon bites and settles like warm whiskey chased with a swinging six-pack of Lone Star.

– Doug Freeman

Womex 8PM, FLAMINGO CANTINA

Star-studded annual music convention Womex returns to SXSW for the sixth year with a sample from the cultures this Berlin-based festival represents. On the prowl for authentic folk acts, the expo brings **Gochag Askarov** the Azerbaijani folk singer whose expressive vocals run the gambit from mournful to exhilarated and back again in the span of seconds. Stringy South Korean hard rock group **Jambinai** mix modern rock with traditional folk influences, the trio working on a follow-up to 2011 debut *Différance*, which earned them Best Crossover Album at the Korean Music Awards this year. A special treat are the ladies of **Mariachi Las Pioneras de México**, who preserve the traditional Mexican genre with new material. **Lo'Jo** levies a French-African mash-up with a communal, gypsy feel akin to Thievery Corporation and Gogol Bordello. Working up to a frenzy in 2012's *Cinema el Mundo*, **Denis Péan** and **Richard Bourreau** tumble new into old.

— Nina Hernandez

WYE OAK

11:45pm, Parish Like their namesake's state tree, this Baltimore dream-rock duo, Andy Stack (drums/keys) and Jenn Wasner (vox/guitar), has grown from an unassuming seedling into a strong force of nature. They branch out upon "Spiral," their bold, swirling contribution to Adult Swim's free singles series, on *Shriek*, their proggy, big-statement new album. — Rob Cohen



▲ KEVIN GATES

11:50pm, Avenue on Congress Rooftop Baton Rouge's Kevin Gates has been around forever, one of those everyday soldiers dedicated to their craft, even if it means rapping for nobody but themselves. That changed last year with the release of *The Luca Brasi Story*, a strong, lyrics-first mixtape stuffed with sorrow, loss, and plenty other solemn truths. It was still distinctly Southern, and undeniably fun.

— Luke Winkie

STEVE GUNN

11:50pm, Red 7 Most bands try to turn it up to 11. Steve Gunn's *Time Off* taps out around a five, but it rocks — quietly. Best known as the lead guitarist in Kurt Vile & the Violators, his solo catalog runs equally deep, with shades of Jack Rose and John Fahey. His latest with longtime collaborator/drummer John Truscinski and bassist Justin Tripp is deceptively complex progressive psych-folk, hushed but commanding.

— Austin Powell

CONTINUED ON P.16



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BBC Introducing 8PM, LATITUDE 30

Since 2007, BBC Introducing has sought out and spotlighted unsigned or otherwise under-the-radar talent from across Britain. Using local boots on the ground to sniff out emerging acts, they provide a platform both on the radio network and at festivals from Glastonbury to SXSW to provide exposure. Tonight's bill features mostly London acts, starting with **Thumpers**, comprising singer-songwriter Marcus Pepperell and drummer John Hamson Jr, who kick things off with their high-spirited alt-pop. **Cousin Marnie**, a solo folktronica act, released *Is Sleeping*, an EP of ultramodern covers of Carter Family songs last summer. Quintet **Longfellow** makes very listenable indie-pop, evoking a less-cloying Coldplay.

There's a thesis here about a young British band naming itself after a famed American poet who was beloved but criticized for writing for the masses. Brighton garage-rock duo **Royal Blood** takes the stage for a shot of vitamin R at midnight. Finally, **Woman's Hour**, a quartet that takes its name from a BBC program "offer[ing] a female perspective on the world." Singer Fiona Burgess' makes dreamy observations about love, as evidenced on recent single "Her Ghost" (Secretly Canadian). — *Melanie Haupt*



Cousin Marnie

BRONCHO

12mid, Bungalow; Sat, Parish Underground, 12mid Broncho kicked off 2011's stellar debut LP, *Can't Get Past the Lips*, with a declaration to fight. The Oklahoma quartet has scrapped its way to the top of the garage punk heap behind raw hooks and spit-soaked anthems. A new single for their anticipated follow-up this year on Fairfax leans back toward more melodic slacker tones, but no less punched with jagged aggression. — *Doug Freeman*

BUGS OF PHONON

12mid, Hideout Taiwanese instrumentalists Bugs of Phonon take their name from the mindbending subatomic phenomenon where sound and quantum physics merge. Cerebral yet emotional, their 2010 debut *That's a Nation What We Saw* was late-era Pink Floyd done right, while 2012's *Midnight Town* blends the flowing textures of Boris with the swirling majesty of Caspian masterpiece *Tertia*. — *Richard Whittaker*

JESSICA LEA MAYFIELD

12mid, Lamberts The release of 2011 sophomore LP, *Help Me* (Nonesuch), launched Jessica Lea Mayfield to national attention, a subtle yet aggressively smoky voice laced with fire-branded guitar and Dan Auerbach production. The Ohio native's follow-up, *Make My Head Sing*, makes the move to ATO Records in April, and plays between

similar tensions of breathy, lingering vocals capsized by waves of raw power and distortion strafing riffs. — *Doug Freeman*

THE MAGIC NUMBERS

12mid, Palm Door on Sabine A double brother-sister pairing (Romeo/Michele Stodart & Sean/Angela Gannon), the Magic Numbers loaded bright harmonies atop easy pop melodies across their first two albums, a dulcet Sixties vibe that felt more California than their native London. The quartet expanded its sound on 2010's *The Runaway*, layering strings and lush orchestration, while a recent covers LP declares influences from Townes Van Zandt to Stephin Merritt. — *Doug Freeman*

MY JERUSALEM

12mid, Lit Lounge In 2013, Austin's My Jerusalem became a real band. Led by Jeff Klein, who previously released three albums as a solo act, the quartet became road dogs, taking their brand of post punk and Gothic soul to every part of the country. Working on a follow-up to the critically-acclaimed *Preachers*, they recently had their song "Death Valley" featured on the Syfy Network's *Being Human*. — *Jim Caligiuri*



CONTINUED ON P.18

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WILD MOCCASINS

12mid, Velveeta Room; Sat., Cheer Up Charlie's, 8:45pm Twentysomething Houston quintet Wild Moccasins always leaned on a pop-rock base, but with the new 88 92, the hometown heroes ladle on nostalgia from the most glamorous parts of the Eighties. Sharing vocals with partner Cody Swann, Zahira Gutierrez seduces with the conviction of any of the era's divas, leading intoxicating licks that, without warning, evoke no small amount of Molly Ringwald dance moves. — Abby Johnston

KELIS

12mid, Clive Bar Harlem shaker Kelis weaved in and out of the spotlight for years, caught in the pop star glut. This time she offers something more substantial than a "Milkshake" with her funky, mature new single "Jerk Ribs," off new LP *Food*, complete with a tie-in TV cooking show. — Rob Cohen

HA HA TONKA

12mid, Shotguns Ha Ha Tonka takes its name from a Missouri State Park close to their Ozark Mountain home. The quartet's fourth for Bloodshot Records, last year's *Lessons*, flared with renewed purpose, drawing on Maurice Sendak's thoughts on creativity for inspiration. Not your typical Americana band and definitely one willing to take risks while sounding unlike anyone else. — Jim Caligiuri

SPEEDY ORTIZ

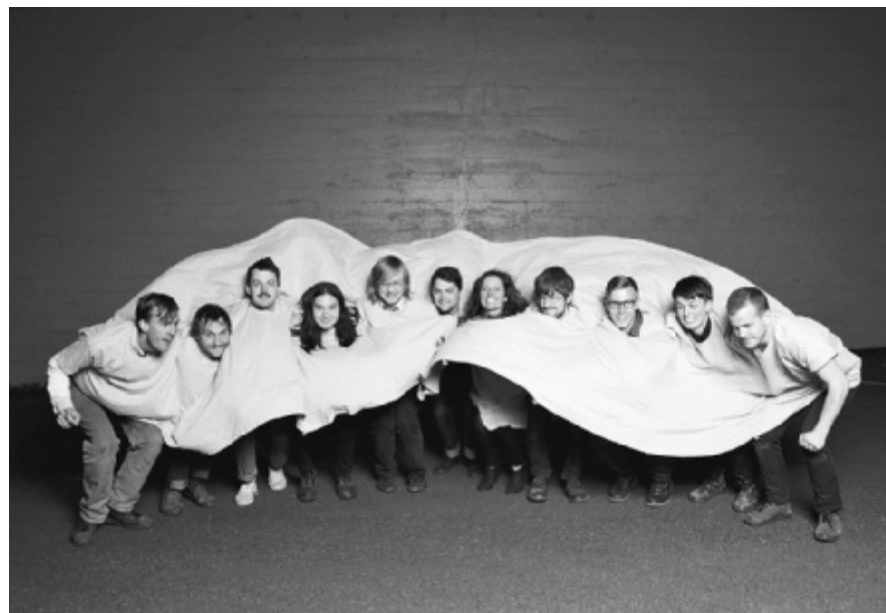
12:10am, Parish Underground; Fri., Hotel Vegas Patio, 9:35pm Speedy Ortiz are having a moment right now. Anchored by Sadie Dupuis' off-kilter poetry and spidery guitar work, the Massachusetts group stands as perhaps the best possible endpoint for Nineties nostalgia. It's a brisk mix of Pavement slackerisms and Slint doom, but sealed up in a younger, fresher package. — Luke Winkie

THE BAPTIST GENERALS

12:15am, Cheer Up Charlie's Inside The Baptist Generals' return in 2013 was a surprise for fans of the Denton outfit, including a follow-up LP to 2003 Sub Pop debut *No Silver/No Gold* that many considered irrecoverably shelved. *Jackleg Devotional to the Heart* returns to familiar form, lo-fi indie rock braced by folk and filtered through 35 Denton founder Chris Flemmons' nasally askew vocals and songwriting. — Doug Freeman

RUSSIAN RED

12:15am, Palm Door on Sixth Patio If she was American, she'd probably be famous right now. Instead, Lourdes Hernández remains a 28-year-old Spaniard blessed with a beautiful, lilting voice and a knack for the acoustic guitar. She's not your average coffee-shop standby; the Feist comparison is especially prescient, the way her voice stretches outside of its range, and how her fingers bounce on the strings. Don't sleep on Madrid. — Luke Winkie



Typhoon

11:30pm, Central Presbyterian Church

Life can change in an instant. Not just in car crashes and tragedy, but in simple twists of fate – a missed connection, a dropped call. For Kyle Morton, lead singer and driving force of Typhoon, that moment came from a childhood tick bite, which led to a long-undiagnosed case of Lyme's disease that took a drastic, lasting toll on his body.

"It's almost like the biblical original sin," he recalls from his home in Portland. "It was something that I didn't have any control over. It was insidious and small; it snuck in without me noticing. And it changed my life irrevocably."

The incident made for a "beautiful metaphorical jumping point" for Typhoon's unflinching third LP, *White Lighter*, a coming-of-age record for which Morton put himself under the microscope along with his 12-piece, which he calls a "perverse Partridge Family." Think Sufjan Stevens finally making an album about Oregon.

"I was afraid of this thing as we were making it," admits Morton. "There's a tricky relationship between the truth in my own life and the sort of fictional autobiography of *White Lighter*. It was driving me a little insane at the end, when it was catching up with where I was in real life. When I got to that point, I was sort of living the record. It was like standing in a hall of mirrors." — Austin Powell

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No Joy

M for Montreal

8PM, MAGGIE MAE'S

Oh là là. This year the annual M for Montreal showcase takes over both the main room and rooftop of Maggie Mae's with les Québécois. The latter might buckle under the weight of heavy beats from electronic and hip-hop artists. **Alex Fleming**, 19, brings haunting piano ballad "Paris" and 2014's sharply punctuated debut EP, *Young Bloods*, opening as **Black Atlas**. **Alaclair Ensemble** and **Random Recipe** both revive the hip-hop crew, packing six and four MCs onstage, respectively, and with more camaraderie than braggadocio. Maggie Mae's main room touts variations on pop with minimal droner **Marie Davidson** singing – largely unlike other Québécois representatives – *en français*. Noise-rock trio **No Joy** draws from 2013's Mexican Summer releases *Wait to Pleasure* and *Pastel and Pass Out*, weaving shoegaze into polished infrastructure. It's a smoothness that will then be interrupted by Montreal duo **Solids**, fighting through layers of distortion scripted on this year's LP, *Blame Confusion*. – *Abby Johnston*

BLACK MILK

12:20am, Half Step The same guy who can pull Black Thought in for a verse – "Codes & Cab Fare," off last fall's *No Poison No Paradise* – is just as likely to show up in Austin under cover and spin a set at the Museum of Human Achievement. Once hailed as the next J Dilla, Detroit producer Black Milk has evolved into a most creative and prolific creator: a beat-maker, rapper, and free-form DJ whose quest for innovation has helped yield 11 albums in the past nine years. – *Chase Hoffberger*

VAADAT CHARIGIM

12:30am, Hotel Vegas @ Volstead Never mind that you won't get the lyrics unless you're fluent in Hebrew, because this Israeli trio's shoegazing indie pop transcends language and cultural barriers. Recorded in a Tel Aviv apartment, the group's debut, *The World Is Well Lost* (Burger Records), evokes sepia-toned My Bloody Valentine, singer Juval Haring's nostalgic vocals anchoring snarling guitars and providing a glimpse of Israel beyond the news. – *Melanie Haupt*

EAGULLS

1am, Buffalo Billiards Like the true Yorkshiremen they are, Eagulls don't like you. Exploding on the scene with the ear-bleeder "Council Flat Blues" and an open letter to faux working-class British bands whose parents pay their bills, the English punk-psych gang are Iceage minus Pulp plus Killing Joke. Subtle as a beer glass smashed in your face.

– *Richard Whittaker*

CONTINUED ON P.20

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	8-9PM	DANCE LESSONS
	9PM	JESSE DAYTON
FRI, MAR 14	6-8PM	DAVID MADEWELL
	8-9PM	DANCE LESSONS
	9PM	SONS OF JOHNNY CASH
SAT, MAR 15	12-5PM	TWANG FEST
	6-8PM	BEN ROGERS
	8-9PM	DANCE LESSONS
	9:30PM	THE DERAILERS
TUE, MAR 18	6-8PM	ARMADILLO ROAD
	8PM	WELDON HENSON
WED, MAR 19	6-8PM	SUNSET VALLEY BOYS
	8-9PM	DANCE LESSONS
	9:30PM	CHAPARRAL



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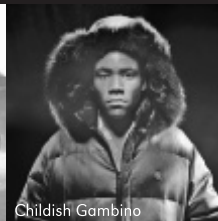


Slash

Washed Out



Foster the People



Childish Gambino

THURSDAY, MARCH 13

3pm GATES OPEN **goKUBJ** THE ROCK OF RUBIN
 6pm **Los Lonely Boys** (San Angelo TX)
 7pm **Vintage Trouble** (Los Angeles CA)
 8pm **Limited Edition Jimi Hendrix Stamp Unveiling**
 8:15 pm **A Jimi Hendrix Celebration Curated by Wayne Kramer & featuring Slash, Doug Pinnick, Rusty Anderson, Dave & Phil Alvin, Robby Krieger, Perry & ETTY Farrell, Mary Bridget Davies, and Jesse Malin** (Los Angeles CA)

FRIDAY, MARCH 14

3pm GATES OPEN
 6pm **Washed Out** (Athens GA)
 7pm **Young & Sick** (Los Angeles CA)
 8pm **Foster the People** (Los Angeles CA)

SATURDAY, MARCH 15

12pm GATES OPEN
 1:30pm **DJ Jester the Filipino Fist** (San Antonio TX)
 2:30pm **Hi-Rhythm w/ Ben Cauley & the Royal Horns of Memphis** and special guests **Booker T, Otis Clay, Syl Johnson, North Mississippi Allstars, Charlie Musselwhite, Al Kapone, Bobby Rush, William Bell, Frayser Boy (Three 6 Mafia), P-nut, Big Baby, Jerry Harrison, Snoop Dogg and Al Bell (MC)** (Memphis TN)
 5:55pm **Lion Babe** (New York NY)
 6:30pm **The Cool Kids** (Chicago IL)
 8pm **Childish Gambino** (Stone Mountain GA)

GETTING THERE

BIKING AND WALKING

From downtown – take the South First Street Bridge pedestrian walkway or the Pfluger Pedestrian Bridge (by Lamar). We've increased the bicycle parking capacity. Don't forget to bring a lock.

PARK AND RIDE

Several parking lots located along Trinity St and south of MLK offer free and pay-to-park options after 6PM on weekdays and all day on weekends. Catch the Capital Metro bus to the front gate of Butler Park. Visit capmetro.org/

planner to plan your trip. Capital Metro routes #1, #3 and #7 stop within walking distance of Butler Park. Visit www.capmetro.org

DRIVING

Please do not park in residential neighborhoods as you will be towed! Parking options close to Butler Park fill up fast. Park at the Palmer Event Center garage and, if driving in after 5PM, you can find parking at both One Texas Center garage (505 Barton Springs) and the TX DOT parking lots (150 E Riverside). Rates vary. ADA parking is available in the Palmer garage.

Absolutely no food*, drink*, coolers, pets*, glass, beach umbrellas, tents or weapons allowed on premises of Butler Park. Personal umbrellas, under 17" in diameter, are allowed.

*Exceptions: (2) sealed bottles of water. Food and beverage items made only for consumption by children under 5 years of age. Guide animals and wheelchairs are permitted.

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THE CHRONICLE





GARY MILLER

Blondie 12mid, Brazos Hall

The only thing standing between me and punk priestess Debbie Harry was a telephone connection. As her publicist linked me long-distance to Berlin, I had a romantic notion that the phone would ring in the same clipped bursts that begin Blondie's iconoclastic 1978 album *Parallel Lines*, "Hanging on the Telephone." Instead, I'm asking Blondie's herself if she recalls the band's first Austin performance.

"Yes, it was in that indoor-outdoor place," she says. "Was it the Aardvark?"

Maybe Armadillo World Headquarters?

"Armadillo!" exclaims Harry. "That's it. Armadillo, yes."

Along with co-founder Chris Stein and original drum dynamo Clem Burke, everyone's favorite "Sunday Girl" marks four decades of bandom with *Blondie 4(0) Ever*, a two-disc set of a greatest hits and new album *Ghosts of Download*. A lot has changed since the band formed in 1974.

"We did [*Ghosts of Download*] in a very electronic communications way. It really was done through computers."

No machine can ever replace Harry, but which ladies will we be talking about 40 years from now? She laughs.

"Oh, Jesus. I don't know. You really don't know, do you? How could one predict that? I guess somebody like Beyoncé or Nicki Minaj or Lady Gaga. One of those girls might stand the test of time, who knows? Who knows what's coming next?"

— Abby Johnston

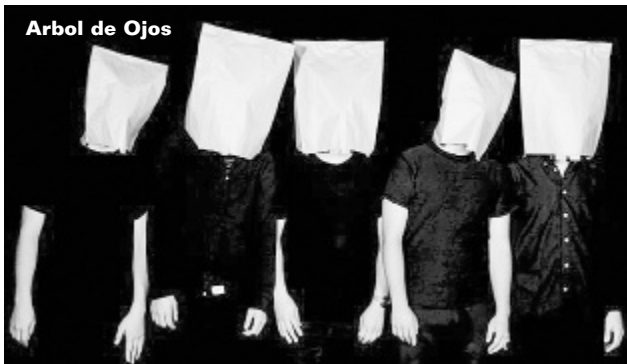
Sounds From Colombia

8PM, SPEAKEASY

Welcome to Colombia, from its Caribbean lilt to hard rock edges. Combining the former beats with earnest vocals, fiery reggae, and heel-kicking salsa, **Ivan David** released his debut LP *Un Nuevo Aire* last year and inched his way to stardom. Standout "Un Dolor" cures

all life's pains. The singer-songwriter comes joined by slick Bogotá hip-hop crew **LosPetitFellas**, rolling rhymes wrapped in steady jazz and blues grooves. Also featured are rock trio **Arbol de Ojos** (tree of eyes), who recently jammed with SXSW veteran duo Bomba Estéreo at the Festival Estéreo Picnic in the capital. Compared to American rockers the **Killers**, they're led by megaphone-wielding frontman **Camilo Maldonado** wading through a sea of reverb and buoyed by transfixing keyboards and a relentless rhythm section. **Alurion**, burgeoning with enough horns and call-and-response to fill three venues, headlines. If local brass contingents like **Minor Mishap** and **Urban Achievers** knock off your socks, don't miss 'em.

— Nina Hernandez



Arbol de Ojos

JOHN DOE

1am, Continental Club Doesn't seem like a SXSW unless X's erstwhile bassist plays. Doe stands out on a Yep Roc showcase bristling with singer-songwriters schooled equally in punk and twang and exhibiting serious urban noir lyrical visions. Hopefully this signals a follow-up to 2011's aptly-named *Keeper*, which played like a highly literate Rolling Stones disc. — Tim Stegall

LUNICE

1am, Maggie Mae's Rooftop As one half of TNGHT, Lunice helped usher in a new, bonkers era in dance music. Trap, defined by loopy, off-kilter melodies, hellish brass, and a devastating payload of bass, turned out to be the music of choice for a generation permanently hooked up to the Internet. Lunice holds his own though, the Montreal lifer having issued more remixes than there are days in the year. — Luke Winkie

BLACK TUSK

1am, Quantum Lounge A windmill full of corpses, the disintegration of everything we hold dear, feeling helpless under the cosmic pressure that defines our very lives. A massive untamed forest fire, a ruddy mix of sweat and bourbon, chain mail, stampeding elephants, and really tight pants. These are just some of the things I think about when I listen to Savannah sludge metal trio Black Tusk via Relapse Records — Luke Winkie

SERYN

1am, Maggie Mae's Gibson Denton sextet Seryn can hardly claim a lead singer. In each song, the six voices melt together in soaring, pitch-perfect harmonies. Debut *This Is Where We Are* from 2011 employed an unplugged stringed arsenal, the soft folk sensibilities providing a cradle for often grandiose lyrical harmonium. A full-length successor is expected this year. — Abby Johnston

YIP DECEIVER

1am, Velveeta Room; Fri., Half Step, 10:15pm On 2013 debut *Medallius*, Athens, Ga., duo Yip Deceiver dished up 11 tracks of pure dance floor goodness, all without a laptop. Working in full analog, Nicolas "Dobby" Dobbratz and Davey Pierce tumble back to the transition between Eighties neon and Nineties denim, drawing equally from R&B and New Wave cinematics à la Tears for Fears. Bust a move. — Abby Johnston

QUANTIC

1am, Flamingo Cantina; Fri., Vulcan Gas Company, 12mid Will Holland, better known as Quantic, remains a one-man ambassador of tropical music. The British-born DJ/producer/multi-instrumentalist has lived in Colombia since 2007, where he recently finished *Magnetica*, the first LP under his own name in eight years. The interim's been filled with a myriad of projects celebrating the sounds of his adopted country. — Thomas Fawcett

SOULS OF MISCHIEF

1:30am, Half Step Must be odd to peak so young. The Oakland kids laid "93 'til Infinity" to tape when they were still fresh-faced teenagers. Decades later, the instrumental remains one of the go-to showcase tracks for any up-and-comer's mixtape. Nineties worship never ends. — Luke Winkie

Sleepers

WHITE CITY

7pm, Headhunters Patio It sounds like a surreal joke: a Brit, a Swede, and an Australian walk into Kabul and form Afghanistan's first post-Taliban, western-style rock band. Yet the post-punk inflected rock & roll of White City, fronted by U.K.-born journalist Ruth "Ru" Owen, isn't kidding around. The trio stuck to its guns amidst anti-Western turmoil and founded the Sound Central Music Festival. Debut *Landlocked* dropped digitally in February.

— Michael Toland

THE BARR BROTHERS

8pm, Lamberts; Thu., St. David's Bethell Hall, 12mid This Canadian quartet anchored by siblings Andrew and Brad Barr reformatted previous outfit the Slip into a lo-fi folk-pop combination almost a decade ago. Though they only have a single LP, 2011's eponymous effort on Secret City, the Barrs have built a fervent international fan base behind deft finger-picking, broad but deliberate orchestration, and gentle Simon & Garfunkel-inspired harmonies.

— Doug Freeman

THE PAINTED REDSTARTS

8pm, Shotguns Easy for the Painted Redstarts to rely on Austin music royalty credentials, led by William Graham and Marlon Sexton (sons of Jon Dee Graham and Charlie Sexton), but that wouldn't do justice to the local quintet's driving, raw sound and promising songwriting. The teen troupe graces the 2014 Austin Music Awards lineup as ambassadors to the next generation that's already making waves here in river city.

— Doug Freeman

DANNY SCHMIDT & CARRIE ELKIN

8:30pm, Saxon Pub Danny Schmidt and Carrie Elkin both boast successful songwriting careers, with Schmidt's seven LPs offering a meticulous craft behind his bluesy, scuffed folk, and Elkin blossoming with the twanged country of 2011's third album *Call It My Garden*. Yet the Austin couple only recently began recording as a pair, beginning with last year's *Together*, steeped in gorgeous harmonies and acoustic strums.

— Doug Freeman

ALLYSEN CALLERY

9pm, Stephen F's Bar Rhode Island solo folkie Callery combines a mesmerizing voice, intricate guitar work, and a gently psychedelic songwriting sensibility. The result is bittersweet, intoxicating music that feels both earthy and mystical, with a fragile innocence that suggests the uneasy ambience of ancient, pre-Disneyfied fairy tales. Winning considerable acclaim in the UK and Europe, she's making her SXSW debut.

— Scott Schinder

CONTINUED ON P.22



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Charlie Faye 4:30p Joy Davis 6p

Jennifer Sullivan 8p

Curtis McMurtry 10p

Friday March 14th

KDRP SUN RADIO 7a - 11:30a

Live Performance Broadcast

Matt the Electrician 1:30p

SEELA 3p, Ashley Monical 4:30p

Sam Baker 6p

Slaid Cleaves 8:30p

Saturday March 15th

KDRP SUN RADIO 7a - 11:30a

Amanda Percy 12p

Erik Larson 1:30p,

Jess Klein 3p,

Sexton Brothers & Amy

Lavere 4:30p

Gurf Morlix 8p, Wrenfro 10p

Sunday March 16th

The Purgatory Players 11a

Sunday Bedlam 2p

The Welch Boys 4p Sam Baker 6p

The Brewbirds 8p

Monday March 17th

Juke Joint Prophets 4p

David Hamburger 6p

WRENFRO 8p,

The Brothers Vinyl 10p

Tuesday March 18th

Grouchy Like Riley 4p

Durawa 6p

Apostles of Manchaca 8p,

Nate Rodriguez 10p

Wednesday March 19th

John Inmon 4p

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Van Wilks 8p,

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Bob Mould 12:45am, Parish

Former Austinite Bob Mould returns to taco town for a SXSW songwriting panel and shows to promote *Workbook 25*, the anniversary reissue of his acclaimed solo debut. Now considered a classic, the album's mostly acoustic, cello-soaked sound threw his Hüsker Dü fan base for a loop.

"People often talk about what a great change it was," he says. "They didn't see *Workbook* coming. Now that I'm going back and constructing the songlist for the *Workbook 25* dates, and I look back to the last Hüsker Dü record, *Warehouse: Songs and Stories*. There's a couple songs on there, 'No Reservations' and 'Up in the Air' especially, that were a bit of a hint to where things might be going. Twenty-five years later when I look back in context, I'm like, 'Wow, I was starting to lean a little bit that way.' But it is a pretty abrupt change, I think.

"It's a very sober, quiet, introspective, reflective record which at the same time builds a new identity with a guitar and a voice and a notebook – a funny thing that happened and I'm grateful for it."

Like the *Copper Blue* redux coinciding with Mould's *Silver Age* LP, the creative juices are currently flowing between eras.

"It's been fun putting [*Workbook 25*] together, because I've been working on new music as well. It's always fun to touch back on something while working on new ideas. It's a little confusing some days – I'm not sure which person I am or which songs I'll be playing – but it's cool. It keeps it really interesting for me at this point."

– Michael Toland

HEDVIG MOLLESTAD TRIO

9pm, Headhunters Patio Not too many jazz bands get written up in the metal press, but Norway's Hedvig Mollestad Trio found an audience of headbangers despite being more challenging than the average power trio. Guitarist Hedvig Mollestad Thomassen's aggressive riffing and spiraling solos nod to obvious predecessors Nels Cline and Sonny Sharrock, but the roiling fusion of *All of Them Witches* sparks a supernova all its own. – Michael Toland

PUBLIC SERVICE BROADCASTING

9pm, Latitude 30 Four-eyed, leather elbow-pad, bow-tie types setting the audio and video of hilariously stodgy public information films like 1961's *The Bottle and the Throttle* over live post punk and Krautrock instrumentals to endearing effect. Live, guitarist/programmer J. Willgoose Esq. and his trusty drummer Wigglesworth rock out in front of a projection screen. 2013 debut was titled *Inform-Educate-Entertain*. – Kevin Curtin

SERGIO MENDOZA Y LA ORKESTRA

10pm, Javelina; Fri., Speakeasy, 11pm Drawing on the golden sounds of Fifties Havana, Sergio Mendoza y la Orkestra is a massive brass-driven orchestra in the mold of mambo king Pérez Prado. The Tucson ensemble remains led by Nogales native and multi-instrumentalist Sergio Mendoza, who's earned indie bona fides working alongside Mexican Institute of Sound, Calexico, and Devotchka. A follow-up to 2012's *Mambo Mexicano* falls this spring. – Thomas Fawcett

YAUTJA

10pm, Quantum Lounge Yautja was built by metal nerds. Featuring members from Coliseum, the Nashville trio's debut album, *Songs of Descent*, spills over with sludgy riffs, doom brutality, and even a bit of music major

mathcore tech chops. They also take their name from *Predator*. – Luke Winkie

SHARON NEEDLES

10pm, the Iron Bear Aaron Coody came to prominence during the fourth season of *RuPaul's Drag Race*. On the heels of the reality show victory, the newly christened Needles released last year's club/housestravaganza *PG-13*, featuring the likes of Jayne County and former partner Alaska Thunderfuck. – Michael Bertin

THE LUMIPHONIC CREATURE CHOIR

10pm, the Hideout Shades of early-Nineties multimedia evangelism abound in the Brooklyn-based Lumiphonic Creature Choir's melding of left-field choral music and interac-

tive installation art. The centerpiece is a massive, 12-armed contraption that projects singing heads. MIDI interfaces allow both the live performers and audience members to interact with the disembodied, *Brady Bunch*-style noggins. The whole package retains a surprisingly emotive wallop even after the gee-whiz novelty subsides. – Greg Beets

LIZZO

11pm, North Door Melissa Jefferson was born in Detroit and found her way to Minneapolis after a stint in Houston. Not surprisingly, there are obvious traces of all her geographic layovers (R&B, pop, purple drank) in her hip-hop. After her debut *Lizzobangers*, she spent part of last year in a strange arrangement opening for fake replacement Replacement Har Mar Superstar. – Michael Bertin

CONTINUED ON P.26

Western Vinyl

8PM, VICTORIAN ROOM AT THE DRISKILL

Not only does Western Vinyl come bearing an almost entirely new roster, it might be the Austin indie's finest SXSW showing to date. That's thanks in no small part to Brooklyn's **Ava Luna** (12mid), whose no-wave R&B thriller *Electric Balloon* landed just in time for peak SXSW buzz. Soon to tour with Roxy Music's Bryan Ferry, alt-folk songstress **Dawn Landes** (1am) proves equally difficult to pin down. Her latest, *Bluebird*, featuring Norah Jones, could be considered a counterpoint to her ex-husband Josh Ritter's "divorce" record, *The Beast in Its Tracks*. It's intimate and vulnerable, but Landes zooms out enough to capture the bigger picture, too. **Abram Shook** (9pm), newest member of Austin's Shearwater, just dropped *Sun Marquee*, breezy psych-pop that should be your summer soundtrack. Likewise, former child voice actor and Foxygen drummer Shaun Fleming has a cult of personality and a new disc, *My Friend Fish*, under the alias **Diane Coffee** (11pm), to match it. Progressive bedroom producer-turned-rapper **Lushlife** (10pm) makes a last-minute substitution for Stone Jack Jones, previewing a summer album that features genre-hopping guest spots from Ariel Pink, Shabazz Palaces, and the Roots' Black Thought. Balmorhea violinist **Aisha Burns** flies solo first with assured folk of last year's *Life in the Midwater*. – Austin Powell

Dawn Landes



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**Mayu
Wakisaka**



15:55~16:20

**Sentimental
City Romance**



13:35~ 14:00

romi



16:30~16:55

Mothercoat



14:10~14:35

Starmarie



17:05~17:30

Zarigani\$



14:45~15:10

THE STARBEMS



17:40~18:05

Jungles!
from Red Bacteria Vacuum



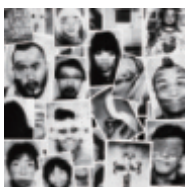
15:20~15:45

HAPPY



18:15~18:40

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10 pm

Mayu Wakisaka



11 pm

HAPPY



Midnight

**Sentimental
City Romance**



1 am

Mothercoat



SXSW

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SXSW Music ASIA

Japan Nite US tour 2014

SUN.3.16 NEW YORK @ Knitting Factory
MON.3.17 COLUMBUS OHIO @ Ruby Tuesday
TUE.3.18 CHICAGO @ Double Door
FRI.3.21 ATHENS, GA @ Athens Slingshot Festival

SAT.3.22 LAS VEGAS @ Backstage Billiards
SUN.3.23 SAN DIEGO @ the Til-Two Club
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FRIDAY ★ MARCH 14

11:00AM THE ROOSEVELTS 11:45 STEVE POLTZ
 12:30PM PENNY & SPARROW 1:15PM JOHN FULLBRIGHT
 2:00PM ANDREW BELLE 2:45PM CAROLINE GLASER
 3:00PM DAVID RAMIREZ 4:15PM RUSSIAN RED
 5:00PM THE SAINT JOHNS
 5:45PM ELIZABETH & THE CATAPULT
 6:30PM KEATON SIMONS & DEANTONI
 PARK'S BEST REVENGE 7:15PM DAN DYER

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From documentaries to concept records about John DeLorean, former Super Furry Animal **Gruff Rhys** continues doing the weirdly mirthful, including early Aughties musical masterpiece *Hotel Shampoo* and his website name, Gruffington Post. Having shed half his Jonny Corndawg alter ego moniker, **Jonny Fritz** also jettisoned his sillier songs. The result, *Dad Country*, is an authentic nostalgia throwback. In a similar vein arrives Fat Possum's Dylan-for-hipsters, New York's the **Felice Brothers**. And with a style marrying Michael Hedges and Leo Kottke - technically not legal in Texas - **Steve Gunn** has built up a respectable solo catalog. He's done time as a supplemental Violator, the backing band of, hey, look at that ... headliner **Kurt Vile**. The Philadelphian's carved out his own hippie Americana Velvet Underground sub-genre. Last year's *Wakin' on a Pretty Daze* was more strum than drone and loaded with extended wanks. If it's not his most coherent effort, it's still more hypnotic than self-indulgent.

- Michael Bertin



JOHN ANDERSON

Kurt Vile

THE CREASES

11pm, TenOak About a month after they met, Brisbane's Joe Agius and Jarrod Mahon wrote two songs over pizza. They recorded them then and there, went out and hastily shot a video, put it up on YouTube, then forgot about it. Until they got an email from Rough Trade a few weeks later wanting to sign them. It's so perfect it can't be true. And look at you, trying to cut your teeth playing four-hour sets at the Kaiserkeller. Ha, sucker.

- Michael Bertin

short-lived witch house genre, popular late last decade. Though the classification may be gone, the Austin-based duo still creates electronic drones as mysterious as the *Twin Peaks* persona from which it took its name. Silent Diane picks cuts from two 7-inch releases from 2010 and 2011.

- Abby Johnston

TEEN

11:20pm, Parish Underground When Kristina "Teeny" Lieberon left her post as Here We Go Magic's keyboardist, she joined up with sisters Katherine and Lizzie and longtime friend Jane Herships to form the rarely jubilant Teen. With two EPs and 2012's full-length *In Limbo*, the Brooklyn quartet created hazy synth drones upstairs at Parish hyping for Fiery Furnaces' Eleanor Friedberger last June. - Abby Johnston

THE 69 CATS

11pm, Shotgun Death-tomb rockabilly featuring the Cramps' Chopper Franklin, Finnish goth-punk Jyrki69 of the 69 Eyes, and local guitarist Danny B. Harvey, who's ridiculously good. Signature hit "Bad Things" has already placed on *True Blood*, fitting for a band who effortlessly evoke Elvis Presley & the Blue Moon Boys scoring *The Walking Dead* inside Bela Lugosi's crypt. Creepy in the best possible way.

- Tim Stegall

THE STANDARDS

11pm, BD Riley's This Bangkok-bred quintet comprised of Thai and British musicians reflects the colorful chaos of their home base through a well-crafted prism of psychedelized alt-rock. Like their late-Eighties Madchester forebears (opening for the Charlatans figures prominently in their press kit), the Standards meld insistent rhythms and hypnotic pop hooks to grand, skull-penetrating effect. 2013's action-packed *SiRENS* seethes with right-now energy just itching for TV/movie placement.

- Greg Beets



▲ BLACK TAXI

12mid, Blackheart; Sat., Speakeasy Kabaret, 8pm One of NYC's most popular live acts, Black Taxi mixes unbridled energy with hooky pop melodies and a previously unthinkable blend of genres. Comparisons to Talking Heads, Cake, and Daft Punk abound, with the foursome offering up massive beats, silky harmonies, and guitars set to stun. In the studio this winter, they expect a new album this summer to follow up EP *Chiaroscuro*.

- Jim Caligiuri

BREWING MAGIC HAT COMPANY

Dream Machine, an India Pale Lager or IPL, is a melding of varied visions of an India Pale Ale and an Amber Lager. Once poured, its light copper color delights the eyes and a citrusy hop aroma flows through the nose. Upon first sip, a smooth hop bitterness reveals itself - fresh, bold and slightly spicy - before subtle hints of mild maltiness appear. A big hop bite and a crisp, clean lager finish combine for a beautifully balanced beer. Take Dream Machine for a spin and let your reverie begin.

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HONEYBLOOD

12mid, Holy Mountain Backyard; Fri., Latitude 30, 11pm Imagine a fresh-faced, all-girl (okay two) version of the White Stripes. Ladies and germs, here's Honeyblood. Singer Stina Tweeddale and Shona McVicar out of Glasgow are playing some of their first stateside shows at SXSW and are sure to win over cynical yanks with their fuzzy, feminine garage rock. Is it too soon to hope for an opening spot on Frightened Rabbit's next tour? — *Melanie Haupt*

WELL HUNG HEART

12mid, Headhunters Patio What happens when you blend the New Orleans glam-pop stylings of singer Greta Valenti with the British blues/grunge of multi-instrumentalist Robin Davey? Not only a busy videography studio called GROWvision, but the sultry sleaze of Well Hung Heart, whose second LP *Go Forth and Multiply* reeks of sex, salvation, and sin. Videos starring Exene Cervenka and Valenti's skyclad form help spread the love butter. — *Michael Toland*

DUMB WAITER

1am, the Hideout Hailing from Richmond, Va., these instrumental prog-rock carnivores rip with the combined fervor of Robert Fripp, Frank Zappa, and John Zorn. The sax-driven quartet tap dances around the threat of over-pressurization with a playfully adventurous approach to mathematical herky-jerkism. Frequently difficult but never unfun, last year's *Is This Chocolate?* EP earned regional acclaim with its jazzy, cinematic undertones and neck-snapping change artistry. — *Greg Beets*

KABUL DREAMS

1am, Headhunters Patio One of Afghanistan's first post-Taliban-era rock bands, Kabul Dreams formed in the namesake city in 2008. They build upon a crunchy, pop-punk dynamic with occasional nods to their homeland's musical heritage and trenchant, hopeful lyricism. The gripping "Bomb Blast" from the new *Target* EP takes on heaps of added resonance when you consider the source. Thursday's show marks their U.S. debut. — *Greg Beets*

THE LAUNDERETTES

1am, BD Riley's Oslo's premier all-girl garage group augments Vox-inspired fuzz with a souped-up pop-punk aesthetic on haymakers like "Marks on My Map" and "What Would Joan Jett Do." Commanding vocals, precision backbeats, and swirling organ atmospherics give the Launderettes a pronounced edge over the pack. No less than four of their tunes have been anointed "Coolest Song in the World" by Underground Garage proprietor Little Steven Van Zandt. — *Greg Beets*

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ALOE BLACC
(12:15 AM)

AMERICAN
AUTHORS
(11:20 PM)

ARKELLS
(10:15 PM)

ECHOSMITH
(09:20 PM)

SLEEPER AGENT
(07:30 PM)

CHERUB
(04:15 PM)

HUNTER HUNTED
(02:45 PM)

THE CHAIN GANG OF 1974
(02:00 PM)

1100 E 5TH

ALL TIMES SUBJECT
TO CHANGE

FRIDAY • MARCH 14

BOYS NOIZE
(01:00 AM)

DESTRUCTO
(12:00 AM)

HARD PRESENTS GORGON CITY
(11:00 PM)

PRESENTS WAX MOTIF
(10:00 PM)

BOOMRAT PRESENTS JUST
(09:00 PM)

BOB MOSES (07:30 PM) BLAZE

THE HOLD STEADY
(04:00 PM)

THE WHIGS (03:00 PM)

(02:15 PM) DEEP COTTON



THE COPPER GAMINS

Los Niños de Cobre (Saustex)

Central Mexico's lo-fi garage duo, José Carmen and Claus Lafania, deconstruct blues into a lowdown rumble of string-wrenching riffs and dislocated drum beats on debut long-player *Los Niños de Cobre*. Seventeen street fights kick off at a peak with traditional hide-and-seek chant "All Hid," which showcases Carmen's raspy English, then settles into a same-y sequence of reverberating fuzz guitar and novice drumming, hampered by slipshod production that, particularly on "Is This All Mine," constitutes practice-tape quality. Highlights persevere, nonetheless: "You Keep Around" struts with brazen attitude over staccato crunch and mutilated slide soloing, plus a cover of "Angelitos Negros" brings beautiful Spanish lyricism from the Forties into play. *Los Niños de Cobre* delivers elemental, unflashy work, suitably not silver or gold, just copper. **(8pm, Javelina)**

★★★

— Kevin Curtin

BASIA BULAT

Tall Tall Shadow (Secret City)

Canadian folk-singer Basia Bulat's smoky pipes can lilt just as closely to Adele as latter-day Joni Mitchell. Her third full-length *Tall Tall Shadow* undulates between extremes, too, rolling radio-ready adult alternative and acoustic traditionalism. Faring better with the organic, Bulat thrives on "It Can't Be You," accompanied by a lightning-picked charango. The title track assumes the opposite corner, where otherwise knowing guidance from Arcade Fire's Tim Kingsbury and *The Suburbs* engineer Mark Lawson slicks over her alto and opens the album with a yawn, but the glossy production scales back quickly. These two poles meet in the middle for "Never Let Me Go," a lovely, spectral mus-ing that balances indulgence with homespun tendencies. **(8:25pm, Red Eyed Fly; Thu., St. David's Bethell Hall, 10pm)**

★★★★

— Abby Johnston



HOSPITALITY

Trouble (Merge)

Hospitality's sophomore release is much darker and more mature and polished than the New York trio's eponymous 2012 debut. Case in point, the pulsing "Last Words" finds singer Amber Papini venturing into the sublime and finding it too terrible: "I took a boat to Eden/A priest was there to meet me on the sand [...] These brackish waves surround me and I have no exit." It's a far cry indeed from the awkward post-college parties evoked in the band's previous outing, despite the same sense of drive and desire. Carnal hunger for another manifests itself here too, particularly in the witty "I Miss Your Bones." Meanwhile, "Rockets and Jets," which manages to somehow be both synth-y and lo-fi, slices through tranquility with New Wave menace. Rare treat to see a band come of age so quickly, and *Trouble* leaps forward.

(9:45pm, Parish)

★★★★

— Melanie Haupt



ROBERT ELLIS

The Lights From the Chemical Plant (New West)

Much has happened to Robert Ellis since his first New West release, 2011's *Photographs*. For one, he moved from Texas to Nashville, dedicated to growing his song craft. *The Lights From the Chemical Plant* easily outshines the uneven *Photographs*, but Ellis' reach still exceeds his grasp. With Jacquire King (Tom Waits, Kings of Leon) producing, he's crafted a different kind of Americana, one where pop, country, and roots rock mingle but never quite get comfortable. Part of the problem remains in Ellis' reedy voice, which mutes the impact of the songs like the soul-stirring title track and a misplaced cover of Paul Simon's "Still Crazy After All These Years." Still, the redneck novelty of "TV Song" name dropping Walt Disney and Betty Draper, and the reverb-soaked and soaring "Only Lies" stand out for pop melodies on tales well told. **(9:50pm, Red 7; Fri., Continental Club, 11pm)**

★★★

— Jim Caligiuri



CATE LE BON

Mug Museum (Turnstile/Wichita)

Cate Le Bon may have traded Cardiff for the City of Angels, but one thing's for sure, the California sun hasn't brightened her disposition. On third LP *Mug Museum*, she's still contemplating life and death, but her noir lyricism comes offset by measured



THE REVIVALISTS

City of Sound (Wind-Up)

Originally self-released in 2012, *City of Sound* gets a spiffed-up reissue with an extra disc of eight live tracks. The Revivalists are New Orleans' latest groove monsters, combining all types of American music into a whole that's unlike anything that's come before it. *City of Sound* finds the septet getting creative with horns, pedal steel, and keyboard, evoking the swamp with the spooky "Upright" and getting smooth yet funky on "Chase's House." The hour-long live set, some of which was recorded at New Orleans hot spot Tipitina's, uncorks all the band can do. They come across as a Galactic/Widespread Panic hybrid: exotic rhythms punctuated by horn blasts, the occasional soaring guitar solo, and David Shaw's lead vocals a buttery rasp. A towering guitar and saxophone duel on "Concrete (Fish Out of Water)" demonstrates the Revivalists ability to take a jam some place unexpected and sublime. **(1am, Blackheart)**

★★★★

— Jim Caligiuri



doses of profound confidence. Guitar fires up "I Can't Help You" with Belle & Sebastian-like enthusiasm, leveled by Le Bon's soft, dissenting chirp. "Duke" rumbles, weighted by drumming from White Fence's Nick Murray, then zooms from valley to peak in a playful, soaring chorus tinged with Sixties pop. In the past, the singer's relied on frayed musical quirks to add her own element of weird, but *Mug Museum* remains delightfully off-kilter without resorting to weird for weird's sake. "I Think I Knew," a delicate duet with Perfume Genius' Mike Hadreas, revels in its sparseness, taking you into the folds of your new favorite funeral shroud. **(12mid., St. David's Historic Sanctuary)**

★★★★

— Abby Johnston

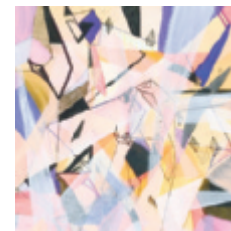
AVA LUNA

Electric Balloon (Western Vinyl)

Brooklyn's Ava Luna makes disparate funk for these desperate times. The band's second proper full-length packs in more references than a LinkedIn profile: Gang of Four's post-punk clamor ("Daydream"), the deep funk minimalism of ESG ("Sears Roebuck M&Ms"), echoes of Talking Heads ("Ab Ovo"), and *Purple Rain* on repeat (everything else) — all with jigsaw precision and disco. Frontman Carlos Hernandez is the lynchpin, holding the music, if not himself, together. In opener "Daydream," he sounds almost manic, as if cracking at the seams, an effect heightened by shards of saxophone. Unlike debut LP *Ice Level*, he knows when to reel it in. "I need a man," he teases in a hushed falsetto on seductive R&B burner "Crown," desperate and vulnerable. Paradoxically, the highlight arrives when he's in the background. Keyboardist Felicia Douglass stars on "PRPL," a slinky slow jam that, like much of *Electric Balloon*, reveals more of itself with each listen. **(12mid, Victorian Room at the Driskill)**

★★★★

— Austin Powell



THE OCEAN

Pelagial (Metal Blade)

On sixth LP *Pelagial*, Berlin's Ocean interweaves two seemingly opposing forces: the visceral emo blasts of metalcore, and the grand widescreen sweep of progressive rock. Thus the mood swings from the *Quadrophonia*-like piano intro of "Epipelagic" to the screamo nose punches of "Bathyalpelagic II: The Wish in Dreams," meld pretentious and pugnacious into a tapestry where one thread picks up before the other ends. All the better to play out the band's concept of exploring the depths of the sea as allegory for stripping back the layers of the psyche, with each tune a chapter in a book that veers from exciting to dull. Singer Loïc Rossetti lacks color, despite his range, while too many choruses cry out for eyeliner and an audience of angst-soaked teenagers. The music moves impressively nonetheless, like an architect's through the depths, making the instrumental version on disc 2 the best bet. **(12:10am, Dirty Dog Bar)**

★★

— Michael Toland



TINARIWEN

Emmaar (Anti-)

With violence and turmoil displacing them from their native Mali, Tinariwen found familiar footing in the California sands of the Mojave Desert for the band's sixth LP. Whether or not their Joshua Tree abode reminded them of the Sahara — the bandmembers descend from the nomadic Tuareg people — the Grammy-winning eightpiece certainly fell into a deep, comfortable groove. Opening with an invocation from hip-hop poet Saul Williams, *Emmaar* unfolds at the unhurried pace of exile. Tinariwen means "open space" in Tamashek, and here their trademark desert blues slowly swirls across the arid abyss, hazy layers of



hypnotic guitars crafting and dissolving a bridge from the Sahara to the Delta like a desert mirage. Addressing affairs back home, where Tuareg rebels fight for an independent state, *Emmaar* invites meditation not limited to those conversant in Tamashek. **(1am, Bungalow; Fri., Speakeasy, 10pm)** ★★★ – Thomas Fawcett

DUM DUM GIRLS

Too True (Sub Pop)

Red flag: an album accompanied by a navel-gazing narrative on how the artist, in response to some trauma or another, isolated herself to read and write and marinate in pain and emerged on the other side triumphantly bearing a document of that time period. Such is the case with Dum Dum Girl Dee Dee Penny, whose third LP is a New York-inflected art-pop diary of just such a period. Over the course of 10 bite-sized songs, Penny betrays headier artistic impulses in repeated nods to Patti Smith (“Rimbaud Eyes”) and Siouxsie Sioux (“Are You Okay”). “Evil Blooms” deliciously poppy, but “Lost



Boys and Girls Club” rolls the most interesting, probably because it’s the most original sounding, all sludgy guitars and moody atmospherics. *Too True* offers the very definition of postmodern pastiche: a collection of ultimately empty gestures to previous forms. **(1:10am, Red 7 Patio; Fri., Courtyard at Cedar Street, 11:45pm)** ★★★ – Melanie Haupt

CYMBALS

The Age of Fracture (Tough Love)

As the social contract unspools, maybe the best course of action is dancing in the wreckage. So it goes with the second disc from Cymbals, a thinking man’s London fourpiece that updates Thatcher-era synth-pop and post-punk yearnings with slapping syncopation and post-millennial angst. Don’t be fooled by the surface-level patina of dour alienation and academic name-dropping, either. Once those signifiers thaw away, *The Age of Fracture* serves an all-night party platter. Guitarist/vocalist Jack Cleverly wisely avoids letting tortured prose undermine the heartbreak beats. Even though the premise of “The Natural World” centers on separation, Cleverly’s French-bred falsetto and the explosive electro rhythm blast at the chorus command immediate attention. The elongated numb-strut of “Like an Animal” approximates after-hours escapism with alluring accuracy, while “Erosion” borrows a page from New Order guitarist Bernard Sumner to salve the wind-down. The strategically elusive songwriting and well-curated nostalgia quotient are almost enough to make disconnectedness sound fun. **(1:15am, Cheer Up Charlie’s; Wed., Maggie Mae’s, 12mid)** ★★★ – Greg Beets



NATALIA CLAVIER

Lumen (Nacional)

Growing up in Argentina, Natalia Clavier fell in love with jazz immortal Sarah Vaughan. She specializes in the same sort of downtempo grooves constructed by longtime collaborators Thievery Corporation and husband Federico Aubele, but the underlying jazz aesthetic remains. The Brooklyn-based singer possesses an ethereal voice and feathery touch, at home blending into the swirling compositions of producer Adrian Quesada rather than overpowering them. On “Cantata,” a headphone masterpiece featuring Brooklyn DJ/producer Ursula 1000, Clavier’s lovely la-la-la’s dance atop a pulsating bassline and hodgepodge of percussion. That same warmth steadies the warbling dubstep of the title track. The dizzying psych-rock of “Adios!” – a Spanish-language reinvention of a traditional Turkish tune – features the singer alongside Quesada’s Echocentrics, occupying the same sun-baked space that Clavier helped craft



on their debut. *Lumen* is a leap forward from 2008’s *Nectar*, and a remarkably cohesive work drawing on everything from tango to house and hip-hop. **(9pm, Palm Door on Sixth)** ★★★ – Thomas Fawcett

YOUNG THUG

1017 Thug (Brick Squad)

Part of a burgeoning group of rappers reclaiming the sputtering, chemical-soaked autotune flow for artistic purposes, Young Thug is perhaps the most easygoing. Freshly signed to Brick Squad, the label that turned lesser talents like Waka Flocka Flame into commercial prowlers, the 21-year-old Georgian burps a swampy, lead-stained voice, but don’t get it twisted. There’s a method to his slop. “UNO DOS CUPS STUFFED, UNO DOS CUPS STUFFED” (“2 Cups Stuffed”): You won’t find anyone happier to stomp all over boilerplate club beats. He raps like he’s got something to prove, but it all comes so effortlessly. He’s geeked up on helium, so nothing could ever break his stride. *1017 Thug* showcases a young man who was unequivocally put on this Earth to rap. **(12:50am, Avenue on Congress Rooftop)** ★★★ – Luke Winkie



ACTION BRONSON

Blue Chips 2 (Atlantic)

The first *Blue Chips* paired burly Queens rapper Action Bronson with production duo Party Supplies. The result was a bloated, boozy rager, the sort of thing that lifted samples straight off YouTube links and reveled in the zonked-out magic of two creative parties who wholly understand each other. *Blue Chips 2* returns to the same well and fishes out the same, endlessly quotable results. “Playing poker on the riverboat/Hid the ace, long rifle in my bitch’s coat/Flip off the balcony/Knife to the throat/Ice in the coke/Coke on the table/Wild n’ out in Roanoke” (“It Concerns Me”). There’s not a spark of anger, either. Action Bronson used to be a chef; now he makes his money rapping. If he sounds joyful, playful, and free of burden, that’s because he’s literally living his dream. Bronson, Party Supplies – stick around for the long haul. **(12:15am, the Main)** ★★★ – Luke Winkie

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with Pinata Protest and Neon Cobra

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& THE BUMP BAND 6PM

Spotlight



TODD V. WOLFSON

The Mastersons

10pm, Velveeta Room

Some six years ago, Eleanor Whitmore from Denton and Chris Masterson from Houston decided to try out living in New York. After five years, the married couple realized they were almost never home and it was costing them a fortune to keep a place in the city, so they returned to Austin last year, where it was cheaper, closer to family, and more centrally located for life on the road.

A great deal happened to the duo in the time spent mostly not in New York. Known as accompanists with acts like Son Volt, Jack Ingram, Kelly Willis, and Slaid Cleaves, they both released solo records before deciding to join forces musically as the Mastersons. In 2011, they became an integral part of Steve Earle's group the Dukes and Duchesses, the bandleader even allowing them a spotlight in the middle of his set. The following year, they self-released *Birds Fly South*, which was eventually picked up by New West Records. With Earle's generosity, they've won over fans on both sides of the Atlantic, while also becoming a band. Proof of that comes this spring with the release of *Good Luck Charm*.

"I think the new record reflects that we're a better band," says Whitmore. "When we did *Birds Fly South* it was like, 'Well, I've done my solo record and you've done your solo record, so let's do a record together and let's be a band.' Now we have so much more confidence. The new record is a more purpose-

driven record. The songs were written specifically for the Mastersons."

The band's namesake agrees, "It's been a lot of work, but everything has fallen into place. On the new record, we sing with one voice, as opposed to the first record where it was obvious, 'Here's an Eleanor song, here's a Chris song.'"

The work that went into the making of *Good Luck Charm* – in between more than 100 shows with Earle – proves just how dedicated to each other and the band they can be.

In 2011, they became an integral part of Steve Earle's group the Dukes and Duchesses, the bandleader even allowing them a spotlight in the middle of his set.

"On the road we would hide out," recalls Masterson. "Like in a dressing room with our guitars."

"It was challenging," nods Whitmore, "but we had a deadline and it set a fire under us."

After Earle's tour finished in November, they came back to Austin for 10 days, then flew to California to meet with producer Jim Scott, best known for his work with American icons Wilco, Tom Petty, and the Dixie Chicks.

"Jim wanted 20 songs," Masterson says. "I wanted to work with him, so I would do what he said. For him, it's all about the songs. We ended up with 11 on the album. We felt really challenged to make the best record we could."

In March, the Mastersons tour with Los Lobos, perform at South by Southwest, buy a house in Austin, then fly to Australia and New Zealand to tour with Earle. Meeting challenges seems like what the Mastersons do best.

– Jim Caligiuri

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2:15 THE HARD PANS (FRONT) • 1:30 IAN MOORE (BACK)

12:45 KRIS ORLOWSKI (FRONT)

12:00 JON LANGFORD • SKULL ORCHARD (BACK)

MOON WOLF PARTY!!!

GOLD LEATHER

HOOKA HEY • AURORAVORE

STARTOGRAPHERS

FAKE HOOKER • BRIDGE FARMERS

A GIANT DOC • THE GORY DETAILS

BURIED CITIES • DAD JIM

FRI. MARCH 14

EXPLODING IN SOUND RECORDS PARTY

TONY MOLINA • PILE • SPEEDY ORTIZ

GUERRILLA TOSS • BIG UPS • TOTAL

SLACKER • DZ DEATHRAYS • POTTY

MOUTH • ETERNAL SUMMERS GREYS •

VERTICAL SCRATCHERS • BLEEDING

RAINBOW • PALE HOUND • GRASS IS

GREEN • BAD HISTORY MONTH • TWO

INCH ASTRONAUT • DISCO DOOM •

TYVEK • RINGO DEATHSTAR • CLOUD

BECOMES YOUR HAND • YVETTE • PUP

• SOLIDS BRIDGE FARMERS • LUSHES

HAPPY JAWBONE FAMILY BAND • ZULA

GNAWRHAL • TROPICAL TRASH •

ANALOG REBELLION • HAPPY DIVING

SAT. MARCH 15

SECRET HANDSHAKE PARTY

NOON MIKE THERIEAU • 12:20 OUTER

MINDS • 1PM KELLY STOLTZ

1:45 O'CONNOR BROTHERS

2:15 DUSTY STRAY • 3PM BEAVER

NELSON (WITH FULL BAND) • 3:45 STEVE

MEL TAGLIERE (GINGERSOL)

4:15 JENIFER JACKSON/HILARY YORK

THE SADDLE • 5:00 RICH MATTSO

AND THE NORTHSTARS • 5:30 IAN

MOORE AND THE LOSSY COILS

6:30 GO BY OCEAN 6:50 MY JERUSALEM

8:00 HEAVENLY STATES • 9:00 GRUPO

JUAN MASA! (JOHN DOE + JESSE DAYTON BAND)

10PM JESSE DAYTON • 11PM BREMEN

RIOT • 12AM SOUNDS DEL MAR

JACK WHITE
 VAMPIRE WEEKEND
 ZEDD
 MS. LAURYN HILL
 ABOVE & BEYOND
 WU-TANG CLAN
 EDWARD SHARPE
 & THE MAGNETIC ZEROS
 DWIGHT YOAKAM
 CHILDISH GAMBINO
 DEFTONES
 CAGE THE ELEPHANT
 THE KILLS
 DIE ANTWOORD
 BIG GIGANTIC
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WED MARCH 12 • DOORS OPEN AT NOON
 12PM-6PM LOUISIANA BLUE MOON PARTY
 LAISSEZ LES BONS TEMPS ROULER
 LATE SXSW DOORS AT 7PM
 BLOODSHOT RECORDS SHOWCASE

THU MARCH 13 • DOORS OPEN AT NOON
 12PM: ROBERT KRAFT TRIO
 1:15PM: WHIT SMITH GUITAR SUMMIT
 3PM: JITTERBUG VIPERS
 4PM: WHISKEY SISTERS
 LATE SXSW DOORS AT 7PM
 YEP ROC RECORDS SHOWCASE

FRI MARCH 14 • DOORS OPEN AT NOON
 EARLY FRIENDS OF SIT DOWN, SERVANT!
 12PM: GHOST WOLVES
 1PM: HARPOONIST & THE AXE MURDERER
 2PM: LUTHER DICKINSON
 3PM: REJECTED YOUTH NATION
 FEATURING OMARI NEVILLE
 4PM: SIT DOWN, SERVANT!
 5PM: RICH ROBINSON
 LATE SXSW DOORS AT 7PM
 NEW WEST RECORDS SHOWCASE

SAT MARCH 15 • NO COVER
 DOORS OPEN AT 9:30AM
!MOJO'S MAYHEM!

10AM: ALLEN OLDIES BAND
 10:50AM: LAURA CANTRELL
 11:40AM: PEEWEE MOORE
 12:30PM: BLACKIE & THE RODEO KINGS
 1:20AM: JD WILKES & THE DIRT DAUBERS
 2:10PM: SHOULDERS
 2:20PM: JON DEE GRAHAM
 3:50PM: JAMES MCMURTRY
 4:40PM: WHISKEY SISTERS
 5:10PM: MOJO NIXON

LATE SXSW DOORS AT 7PM
 LITTLE BROTHER PUBLISHING SHOWCASE
 SUN MARCH 16 • DOORS OPEN AT NOON

ALEJANDRO ESCOVEDO AND FRIENDS
 12:30PM: KRIS GRUEN BENEFITING THE PALAPA SOCIETY OF TODOS SANTOS A.C.
 1PM: AMANDA CEVALLOS

1:30PM: JOHN VELGHE 2PM: OKAPI SUN
 2:30PM: CHEETAH CHROME
 3PM: THE PAINTED RED STARTS
 3:30PM: RICHARD BARONE
 4PM: PEDALJETS 4:30PM: STEVE WYNN
 5PM: THE FRANK MUSTARD PROJECT
 5:30PM: THE MASTERSONS
 6PM: FAUNTLEROYS FEATURING ALEJANDRO ESCOVEDO AND IVAN JULIAN
 6:30PM: BP FALLON 7PM: GHOST WOLVES
 7:30PM: JESSE MALIN 8PM: ROSIE FLORES
 8:30PM: RIVERBOAT GAMBLERS
 9PM: GARLAND JEFFREYS
 9:30PM: DR. JAMES POLK
 10PM: URGE OVERKILL
 10:30PM: FLESHTONES
 11PM: BARFIELD THE TYRANT OF TEXAS FUNK
 11:40PM: LOS TEXANIACS
 12:30AM: ALEJANDRO ESCOVEDO AND SENSITIVE BOYS AND GIRLS

MONDAY MARCH 17
 HAPPY HOUR 6:30PM NO COVER
THE PETERSON BROTHERS

DALE WATSON AND HIS LONESTARS

10PM

TUESDAY MARCH 18
 HAPPY HOUR 6:30PM
TONI PRICE



12AM **BARFIELD**
 THE TYRANT OF TEXAS FUNK

10:30PM
GHOST WOLVES

HAPPY HOUR WEDNESDAY MARCH 19
 6:30PM **HOT CLUB OF COWTOWN**

JAMES MCMURTRY

10:15PM
JON DEE GRAHAM
 9:30PM **PAINTED REDSTARTS**

★ ★ COMING SOON ★ ★

• THURSDAY MARCH 20 •
 H. H. 6:30PM **WHISKEY SISTERS**
 12AM **CHUCK MEAD**
 10PM **ELIZABETH MCQUEEN**

• FRIDAY MARCH 21 •
 H. H. 6:30PM **BLUES SPECIALISTS**
 12AM **AGENT ORANGE**
 10PM **THE UGLY BEATS**

• IN THE GALLERY • DOORS AT 8PM •

• WEDNESDAY MARCH 12 •
 10:30 **TRUBE • FARRELL • SNIZ**
 8:30 **SIT DOWN, SERVANT!**

• THUR FRI & SAT MARCH 13 14 & 15 •
 10 **HAYES CARLL**

• SAT MARCH 15 • GALLERY OPENS NOON •
 12PM **BEN LIVINGSTON'S 6TH ANNUAL NO-MO-HOEDOWN HOOTENANNY**

6-8 **JON DEE GRAHAM & DAREN HESS ART OPENING**

• SUNDAY MARCH 16 •
 10:30 **DUPREE**
 8:30 **JON DEE GRAHAM & THE SXSW ORPHANS w/ STEVE POLTZ, WALTER SALAS HUMARA, ALEJANDRO ESCOVEDO, THE MASTERSONS, JON LANGFORD, AND MORE! ALL NIGHT LONG!**

• MONDAY MARCH 17 •
 10:30 **KALU JAMES**
 8:30 **CHURCH ON MONDAY**
 ELIAS HASLANGER • DR. JAMES POLK • JAKE LANGLEY

• TUESDAY MARCH 18 •
 10:30 **EPHRAIM OWENS EXPERIENCE**
 8:30 **JAMES MCMURTRY**

• WEDNESDAY MARCH 19 •
 10:30 **TRUBE • FARRELL • SNIZ**
 8:30 **SIT DOWN, SERVANT!**

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Leave No Stones Unturned

Stones Throw founder Peanut Butter Wolf on vinyl, hip-hop's roots, and record labels

BY DAN GENTILE

The best music documentaries show their subjects as more than just the sum of their discographies. In *Our Vinyl Weighs a Ton* (*This Is Stones Throw Records*), director Jeff Broadway (*Cure for Pain: The Mark Sandman Story*) chronicles the highs and lows of Stones Throw Records, an L.A.-based label that has evolved from an all-vinyl outlet for underground hip-hop producers like Madlib and the late J Dilla into a cross-genre family of artists whose compelling personalities define them as much as their albums.

The label's 18-year history is recounted through archival footage and interviews with Stones Throw cornerstones as well as famous fans like Kanye West. In advance of the SXSW screening of the film and Stones Throw's showcase, we talked to label-head Chris Manak (aka Peanut Butter Wolf) about the Stones Throw sound, the resurgence of vinyl, and whether or not you should start a record label.

Austin Chronicle: For those unfamiliar with *Stones Throw*, how would you describe the sound of the label?

Chris Manak: It's always music that gives me an emotional feeling. If it either makes me laugh or makes me cry, I'll probably like it. And when I say laugh, I don't mean over-the-top spoofy stuff. Most of the artists I

work with have a sense of humor, and I think it comes across in the music.

AC: *Stones Throw* has always been a favorite of DJs. Was there a turning point when the music started reaching a broader audience?

CM: In terms of hip-hop, Madvillain and *Donuts* reached everybody who I wanted them to reach. Then there are albums like Mayer Hawthorne and Aloe Blacc that reached people who don't know about Stones Throw at all. Now Mayer and Aloe are opening up for Bruno Mars.

When I first started the label, there were no expectations; I just put out whatever I liked. Now I have a staff of 12 people that I have to answer to. It's always that balance between what I want to do and keeping the lights on, but I don't want to compromise the sound and put out some crap.

AC: How did the documentary come about?

CM: These guys from France approached me and said they wanted to do a documentary for French national TV. They came to L.A. and stayed for a month. Every day they were with a different artist; it was really ambitious. We saw the footage, and it looked beautiful, very cinematic.

Some other guys from L.A. said they wanted to do one as well, and then the TV station said no to the French documentary, so they combined the two projects.

AC: The film features interviews with a few of the biggest names in rap like Questlove, Kanye West, and Snoop Dogg, who recently teamed with Dam-Funk for *7 Days of Funk*. Can we look forward to any future Questlove or Kanye West collaborations?

CM: I've known Questlove for so many years. We DJ together a lot, and he'll call me when he's in town and we'll go record shopping. He's someone I admire greatly, but we've never really talked about it. He really likes Gary Wilson. I think that would make sense for Stones Throw.

With Kanye, he loves Madlib, he loves J Dilla, and he's a fan of Mayer Hawthorne, too. He invited them into his house and spoke so much, I couldn't believe how into it he was.

AC: One of the major themes of the documentary is that the label's love of hip-hop led to an appreciation of the genres that hip-hop grew out of, like jazz and funk. What are some Stones Throw releases you'd recommend for someone looking to explore the roots of hip-hop?

CM: In terms of jazz and funk, there's Yesterdays New Quintet and some of Dam-Funk's stuff. *Chrome Canyon* is a record I just put out that sounds like a lot of the records we were sampling from when we were making hip-hop. It's new music, but you can't really tell what time period it's from.

Myron & E is a record with more of a Northern soul and doo-wop sound. And Madlib always challenges himself with different genres. Right now he's working on a dark, industrial, minimal wave album. He asked me to sing some vocals on it.

AC: What advice would you give to someone who's looking to start a record label?

CM: If you're gonna start one, I'd say don't. Unless you don't care about security. It's a lot of ups and downs. Maybe a younger person might have different expectations than me, but I was there in the Nineties when people

were selling a lot of units and you could really make a living off of it.

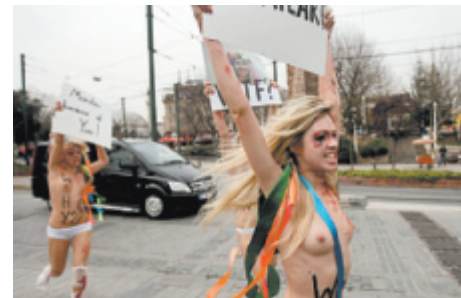
It's pretty well known that the record label is a dinosaur. If you think about music up until the 1900s, music was never recorded to be sold. There was music as far back as we know, but the record industry is only 100 years old. And maybe music was never meant to be sold, just given for free. ■

Read the complete version of this interview online at austinchronicle.com.

24 Beats Per Second Our Vinyl Weighs a Ton (This Is Stones Throw Records)

Thursday, March 13, 9:30pm, Vimeo
Saturday, March 15, 4pm, Stateside

Reviews



UKRAINE IS NOT A BROTHEL

SXGlobal

It turns out, everything you thought you knew about FEMEN is wrong.

Kitty Green's insightful look into the Ukrainian protest organization is a documentary as matryoshka doll. Operatic bombast gives way to dignified resignation. Independence is weighed down with cultish reliance. And at the very heart of a feminist organization, you'll find a patriarch.

That is, of course, the big reveal of *Ukraine Is Not a Brothel*: The breast-bearing troupe of activists is controlled by a man. But by the time the film gets around to interviewing the contemporary Rasputin, Victor Svyatski is largely beside the point. If he is an example of hypocrisy, the women of FEMEN are an example of nuance. Green does well in letting the women speak for themselves.

Fittingly, the story is told with brutal bareness, capturing scrapes after protests and uncomfortable family confrontations. In one harrowing scene, the protesters describe being doused in gasoline and left naked in the woods. Most importantly, the film reveals the psychic pores of the famously attractive members.

By looking beyond the headlines, Green ultimately celebrates choice. Svyatski may be the Svengali, but it's clear that the women have the guts.

— Brandon Watson

Thursday, March 13, 4:30pm, Alamo Village



BREAK POINT

Narrative Spotlight, World Premiere

There are double faults aplenty in this tennis-themed dramedy.

Jeremy Sisto plays doubles tennis player Jimmy Price, whose career is a joke. At 35, he lacks discipline, dedication, and perspective — so much so that his doubles partner gives him the boot after they lose an important match. Still wanting to compete and desperate to find a replacement, he turns to

CONTINUED ON P.34

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April 13th
**BANFF MOUNTAIN
FILM FESTIVAL
WORLD TOUR**

Doors open 4:30 pm,
films begin at 6:00 pm

his estranged brother, Darren (David Walton). They had played together growing up, but when Jimmy got the opportunity to train with someone else, their partnership ended before you could say "match point."

Reluctant at first, Darren, who has been making a living as a substitute teacher, accepts on the advice of his persistent and exuberantly dressed student, Barry (Joshua Rush). The brothers slowly start to rebuild their personal and professional relationship with the occasional aid of their father (J.K. Simmons). The film has a handful of funny, winning moments, but unfortunately, much like its protagonist, *Break Point* lacks focus; there are too many storylines at play, and key plot points are predictable. Poor Jimmy: We can't all be aces. — Neha Aziz

Thursday, March 13, 11am, Stateside



That Guy Dick Miller

ANIMALS

Narrative Competition, World Premiere

Animals humanizes the tragedy of addiction. In Colin Schiffl's directorial debut, two lovers, Jude (played by the screenwriter David Dastmalchian) and Bobbie (Kim Shaw) live in their car outside the Chicago Zoo. They spend their days supporting their heroin addictions. When one becomes hospitalized, both addicts try to face their sicknesses and save their relationship.

Animals presents an authenticity often lacking in films about drug abuse. It largely has Dastmalchian's screenplay to thank, which, while fictional, draws on real events in his life related to addiction. The great chemistry between the two leads contributes to the screenplay's success, and it helps differentiate this film about addicts in love from others that have come before.

The film sugarcoats nothing. But that doesn't mean it lacks for tenderness. And it's those tender moments between Bobbie and Jude that make the heavier scenes — the thefts, the scores, the petty arguments, the dingy bathroom stalls, the shooting up — even more tragic. Yes, the film is about heroin. But at its core, it's also a love story about two highly relatable, flawed characters struggling to make it work. You can't help but root for them.

— Ashley Moreno

Thursday, March 13, 7pm, Stateside

THAT GUY DICK MILLER

Documentary Spotlight, World Premiere

Ever see a Joe Dante movie — maybe *Gremlins* or *Rock 'n' Roll High School*? Or perhaps *The Terminator*, or Scorsese's *After Hours*? If you've seen any of these movies ... or most any Roger Corman film, then you've seen Dick Miller.

Miller is the B player who brings the verve to every movie he's in. His presence auto-



Animals

matically makes every film better; he's the character actor who adds the plus to every B movie he graces. Much like dynamite backup singers in this year's Oscar-winning doc, *20 Feet From Stardom*, Miller's the unheralded performer who elevates the whole show.

This admiring doc by Elijah Drenner, the director of previous SXSW entry *American Grindhouse*, is at its best when it allows Miller and his wife Lainie (also a producer of the film) to talk. Oh, there are interviews — with family members; key filmmakers like John Sayles, Jonathan Kaplan, and the afore-

mentioned Dante and Corman; and actors Mary Woronov, Robert Forster, Jonathan Haze, and Corey Feldman (to whom Miller once scolded, "Shut up, kid. We're trying to act here."). You can see that Miller still smarts from his scene being cut out of *Pulp Fiction* by Tarantino; marvel that he came to Hollywood to be a screenwriter and still has a drawer full of unmade screenplays; admire the working actor who never says no to a part; and come away infused with Dick Miller's words of wisdom: "Bite the monkey."

— Marjorie Baumgarten

Thursday, March 13, 9:30pm, Marchesa

THURSDAY FILM FEST SCHEDULE

SXSW 2014 FILM VENUES

- STATESIDE THEATRE 719 Congress (298 seats)
- VIMEO THEATER at the ACC Austin Convention Center, Exhibition Hall 2 (650 seats)
- ALAMO RITZ 320 E. Sixth (#1: 172 seats, #2: 69 seats)
- AMC at VIOLET CROWN CINEMA (VCC) 434 W. Second (183 seats)
- TOPFER THEATRE AT ZACH 1510 Toomey Rd. (420 seats)
- ROLLINS THEATRE at the LONG CENTER 701 W. Riverside Dr. (210 seats)
- MARCHESA THEATRE 6226 N. Middle Fiskville (278 seats)
- ALAMO DRAFTHOUSE SLAUGHTER 5701 W. Slaughter Ln. (130 seats)
- ALAMO DRAFTHOUSE VILLAGE 2700 W. Anderson Ln. (115 seats)

	11a	12p	1p	2p	3p	4p	5p	6p	7p	8p	9p	10p	11p	12a	1a	
THURSDAY, MARCH 13	Stateside	SPOTLIGHT Break Point 11:00-12:30		SPOTLIGHT Patrick's Day 1:45-3:26			SPOTLIGHT Sequoia 4:30-5:56		COMPETITION Animals 7:00-8:26			BUZZ SCREENING Buzz Screening 9:30-11:30		MIDNIGHTERS The Guest 12mid-1:38		
	Vimeo ACC	SHORTS Shorts 3 11:15-12:53		SHORTS Doc Shorts 1 2:00-3:31			24 BEATS Road To Austin 4:30-5:43		24 BEATS Johnny Winter: Down & Dirty 7:00-8:20			24 BEATS Our Vinyl Weighs a Ton 9:30-11:03				
	Ritz 1	SHORTS Midnight Shorts 11:00-12:43		24 BEATS Deep City 1:45-2:42		24 BEATS SVDDXNLY 3:45-4:42		VISIONS Buzzard 7:00-8:37				24 BEATS Big in Japan 9:30-11:10			MIDNIGHTERS Honeymoon 12mid-1:26	
	Ritz 2	SPOTLIGHT Doc of the Dead 11:15-12:36		VISIONS Evaporating Borders 1:30-2:43		SPOTLIGHT She's Lost Control 4:00-5:30		VISIONS Cumbres (Heights) 6:30-7:51		SPOTLIGHT The Mule 9:00-10:43					MIDNIGHTERS Late Phases 11:45-1:20	
	AMC at VCC	COMPETITION The Mend 11:00-12:50		SKGLOBAL The Special Need 2:00-3:21		VISIONS Surviving Cliffside 4:30-5:35		VISIONS Possibilities Are Endless 7:00-8:22				BUZZ SCREENING Buzz Screening 9:30-11:30				
	Rollins	SPOTLIGHT We'll Never Have Paris 11:00-12:29		COMPETITION I Believe in Unicorns 2:00-3:20		COMPETITION The Heart Machine 4:30-5:55		SPOTLIGHT Kelly & Cal 7:00-8:47							VISIONS Housebound 9:45-11:34	
	Topfer	COMPETITION Impossible Light 11:00-12:09		VISIONS Beyond Clueless 1:30-3:00		FEST FAVE Frank 4:00-5:33		HEADLINERS Joe 6:30-8:27							SPOTLIGHT Faults 9:30-11:03	
	Marchesa	SHORTS Animated Shorts 11:00-12:21		SHORTS Doc Shorts 2 2:00-3:05		SPOTLIGHT A Night In Old Mexico 4:15-5:58		24 BEATS The 78 Project Movie 7:00-8:35		SPOTLIGHT That Guy Dick Miller 9:30-11:01					MIDNIGHTERS 13 Sins 12mid-1:27	
	Slaughter	SPOTLIGHT DamNation 11:00-12:27		SKGLOBAL For Those in Peril 2:00-3:33		VISIONS Open Windows 4:30-6:05		AWARD WINNER Grand Jury Award: Doc 7:00-9:00				AWARD WINNER Grand Jury Award: Narrative 9:45-11:45				
	Village	24 BEATS Rubber Soul 11:00-12:24		VISIONS Arlo and Julie 2:00-3:16		SKGLOBAL Ukraine Is Not a Brothel 4:30-5:50		FEST FAVE For No Good Reason 7:00-8:29				FEST FAVE The Dog 9:30-11:11				



ARLO & JULIE
Visions, World Premiere

The titular quirky young couple is on the receiving end of one of the most literally puzzling series of mail deliveries ever.

Arlo and Julie start receiving puzzle pieces in the mail – first one or two, then more and more each day – from an unknown address in Mexico. At the risk of spoiling any of the film’s fun, we’ll say no more about the plot itself other than this: The final picture only unfurls another mystery, and the truth behind the sender is ultimately stranger than fiction.

Alex Dobrenko and Ashley Spillers are perfect for their title roles – as they should be, since writer/director Steve Mims reportedly wrote both parts with the actors in mind – and the supporting work from the rest of the small ensemble is delightfully charming as well. Shot on location in Austin, many of the sights are familiar to the modern ATX eye, but the lilting vintage soundtrack lends the film the perfect neo noir edge. – *Monica Riese*
Thursday, March 13, 2pm, Alamo Village

THE HEART MACHINE

Narrative Competition, World Premiere

Do we ever really know anything about the people we meet on the Internet?

The concept of dating is supremely more different in this decade than any other. Many of us do not meet organically anymore (insert quirky meet cute here). There is online dating for essentially every age group, religion, and lifestyle (hi, Farmers Only). There are even apps for casual hookups based on location. *The Heart Machine* dives headfirst into technology-driven dating with the relationship between Cody (John Gallagher Jr.) and Virginia (Kate Lyn Sheil).

When Cody and Virginia meet each other on OkCupid, he lives in New York City and she’s in Berlin. They Skype and call each other but have never physically met. The couple seem to be in it for the long haul, since Virginia is headed back to New York soon. While on their weekly Skype session, Cody hears an ambulance siren on Virginia’s side, raising questions about whether she is actually in Berlin like she claims. With Facebook, Twitter, and other Internet entities, Cody feeds his apprehension and paranoia to find the truth.

The Heart Machine explores an interesting case study about tech-dating, but it doesn’t quite get to where you want it to. When Virginia’s story begins to unfold, this reviewer couldn’t help but find the results a little lackluster. That being said, the film still has a deeply compelling storyline and solid performances from Gallagher and Sheil. – *Neha Aziz*
Thursday, March 13, 4:30pm, Rollins

CONTINUED ON P.36

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THE DOG**Festival Favorites**

Even if you don't recognize his face, you know his story – some of it at least. *The Dog* goes deep with John Wojtowicz, a no-name-turned-tabloid-fixation whose real-life run at robbing a bank to pay for his lover's sex reassignment surgery was immortalized in Sidney Lumet's *Dog Day Afternoon*.

A capital-C character and uniquely American curio, Wojtowicz sat with co-directors Allison Berg and François Keraudren for hours of on-camera interviews over the course of a decade. He comes off friendly, zesty, and amusingly vulgar as he recounts his experiences in Vietnam (which turned him, as he puts it, from a Goldwater Republican into a McCarthy peacenik) and as a young gay-rights activist before embarking on the bank heist that became his claim to fame – even as it landed him serious jail time.

Wojtowicz talks at length about his troubled relationship with former wife Elizabeth Eden, whose surgery he ultimately paid for when he sold the movie rights to their story, and other inamorata. (By his count, the "Dog" had four wives and 20-plus girlfriends.) Eden's coda isn't a happy one, but the filmmakers treat her and all the other players in this crazy tale with dignity and respect. The film never attempts to whitewash the complicated figure that was Wojtowicz; indeed, it's their willingness to consider all angles – was he a soulful romantic or an unhinged obsessive? A folk hero or a crass opportunist? – that makes this doc so enthralling.

Drafthouse Films and Cinedigm will release *The Dog* theatrically and on VOD this summer.

– Kimberley Jones

Thursday, March 13, 9:30pm, Alamo Village**THE MEND****Narrative Competition, World Premiere**

No matter how hard it is, sometimes you've got to turn your back on a family member.

Unfortunately, the dysfunctional characters in *The Mend* never quite muster that strength. When Alan's girlfriend breaks up with him in the middle of a romantic vacation, he returns to find his deadbeat brother Mat using his apartment as a flophouse. Rather than kick Mat out, Alan tolerates the abuse, then casts

*The Mend*

off his responsible image to join in a binge around Harlem that includes fistfights, stolen film-set walkie talkies, and plenty of innocuous banter.

There are countless moments in the film when the viewer expects Alan to turn on his brother, but it *just never happens*. The lack of consequences for Mat's deviance snowballs into a frustrating mess made more excruciating by a pulsing string quartet score and the trite cocktail party observations of the supporting cast.

There are some bright spots of humor from Josh Lucas as Mat, a Jason Segel look-alike whose personality is hidden so deep in a black leather jacket that even the driest jokes pull a laugh. And Mat's inexplicably loyal girlfriend, played by Lucy Owen, lights up the screen, until her purpose becomes so ambiguous that it's unclear whether she's trying to seduce Alan or help him get his ex back.

By the end of the film, the characters' arcs are so muddled that there can really only be one explanation: *They must be family*.

– Dan Gentile

Thursday, March 13, 11am, VCC*The Guest***THE GUEST****Midnighters, Regional Premiere**

Adam Wingard follows up his hit *You're Next* with a stylish love letter to Eighties and Nineties horror and action.

Veteran David Campbell (played by *Downton Abbey*'s Dan Stevens) pays a visit to the family of a (supposed) friend who died in combat. Polite and handsome, David charms his late friend's family, and they insist he stays. But after a series of odd events, the family's daughter, Anna (Maika Monroe), grows suspicious. She starts digging into David's past, and his true colors surface.

Fans of the *Halloween* franchise will feel right at home watching *The Guest*. The music and the iconography more than nod to the film, and several scenes capitalize on setups used in the series. Elements from other genres emerge too – mainly that of the sleeper agent. But the film doesn't just rehash old tropes. It has a unique style and a great sense of humor that invites the audience to share on an inside joke, but not at the expense of the film's characterization or story. While funny, it's not full-on parody. It maintains a level of sincerity that makes the film both engrossing and fun.

Picturehouse acquired the U.S. rights for the film, so look for *The Guest* to come knocking again this fall.

– Ashley Moreno

Thursday, March 13, 11:59pm, Stateside**WE'LL NEVER HAVE PARIS****Narrative Spotlight, World Premiere**

The Big Bang Theory star Simon Helberg has written a moderately entertaining romantic comedy about fucking up on an epic scale in matters of the heart.

Helberg stars as the hapless Quinn, a wannabe-musician who works as a florist. His longtime girlfriend, Devon (Melanie Lynskey), works as a college professor and is so far out of Quinn's league that it's laughable. The same goes for Quinn's co-worker Kelsey (Maggie Grace), a statuesque (albeit slovenly) beauty who, for some reason, finds him

CONTINUED ON P.38



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I Believe in Unicorns

irresistible enough to stalk. While Helberg's story is semiautobiographical, the casting is just too jarring to be believable, especially because Quinn's character lacks any charisma whatsoever. He's deeply insecure, lacks ambition, and is a hypochondriac.

That said, the writing is at times whip-smart, especially a joke that references longstanding (post)-colonial tensions between France and Algeria. Albert Molina sparkles in a small role as Quinn's father, and Jason Ritter is wasted in a minuscule part as Devon's brother, while Zachary Quinto adds quirky ambience as Jameson, Quinn's daishiki-clad, day-trading, trustafarian bestie. Helberg is clearly striving to emulate Woody Allen here, and he gets there with the self-deprecating comedy, but lands wide of the mark when it comes to character development.

— *Melanie Haupt*

Thursday, March 13, 11am, Rollins

DOC OF THE DEAD

Documentary Spotlight, World Premiere

"Who are zombie fans?" zombie godfather George Romero muses in *Doc of the Dead* — the new documentary from Alexandre O. Philippe (*The People vs. George Lucas*). But a similar question could be asked of the film itself.

Genre fans already know most of its content. Though the contributors list is strong, if the names are familiar, you've likely already heard what this doc extols. And for non-fans, though informative, the runtime is long considering the content. For example, most vignettes are funny, but some sequences, like the one discussing celebrities' zombie apocalypse plans, are far too drawn-out.

Though not without its moments (especially the slow-moving vs. fast-moving zombie debate), overall the doc seems rote, running a familiar gamut: history, pop-psych theories, tons of movie clips, etc. It argues the uniqueness of zombie popularity, but such a trajectory is already well-traveled, with movies, TV

shows, toys, 5K runs, and, eventually, made-for-TV, talking-head documentaries.

However, Epix TV network, where the doc will air, is a good home. You can do worse on stoned, post-bar Saturdays and lazy, hung-over Sundays than Bruce Campbell, *Return of the Living Dead* clips, and great cosplay. So perhaps Epix knows exactly who the film's fans are.

— *Marc Calderaro*

Thursday, March 13, 11:15am, Alamo Ritz

I BELIEVE IN UNICORNS

Narrative Competition, World Premiere

Birthday cupcakes and old photographs begin this teenage love story, but a whirlwind road trip to escape less-than-ideal backgrounds illuminates heartache ahead.

Davina (Natalia Dyer) inhabits a world that fluctuates between unicorn dreamland and the stark reality of a teenager solely responsible for her chronically ill mother's daily care. Sparks fly when she meets charming older guy Sterling (Peter Vack) at the skate park, and the pair bond instantly, body and soul, in rebellion and idealistic explorations of self, love, and sexuality.

Writer and director Leah Meyerhoff builds a world (partially inspired by her own life) brimming with magic and decorated by fascinating stop-motion animation. As Sterling's facade cracks and his emotional festering becomes dangerous, dragons enter Davina's Easter-egg-colored fantasy. She begins a transformation from ethereal forest nymph to warrior, as portrayed by interesting and theatrical cutaway sequences. Even with the layers of imagination, the film's authenticity sustains itself because of Meyerhoff's creative attention to detail and the small cast's top-notch acting. When what initially feels poetic reveals itself as abusive — a difficult plot to pull off — Meyerhoff's story gives the young female lead the freedom to feel conflicted between forehead kisses and bullying, but ultimately — and refreshingly — the strength to take a stand for her own happiness.

— *Jessi Cape*

Thursday, March 13, 2pm, Rollins

EVAPORATING BORDERS

Visions, North American Premiere

Real-life stories fuel essential conversations about humanity in an increasingly globalized world.

The aesthetically idyllic, tourist-reliant Mediterranean island of Cyprus is also a tumultuous amalgamation of immigrant cultures. Its turmoil is catalyzed by longstanding regional political and social unrest. Director, screenwriter, and cinematographer, Iva Radivojevic – born in Yugoslavia, raised in Cyprus – examines concepts of identity and inequality in this artful, contemplative documentary.

Poetic, stream-of-consciousness narration enhances the beautiful visual essay; its structure – five chapters – serves to efficiently organize a complicated story of shifting borders and cultural paradigms. Rooted in personal experience, observations of the stark realities of discrimination and intolerance are revealed in individual portrayals of migrant experiences, ranging from those seeking asylum to clashes between activist antifascists and neo-Nazi fundamentalists.

The slow-to-boil film tends toward stoicism where a more emotional edge might allow a deeper audience connection to the true, and difficult, story of migrant lives. Still, Radivojevic's even hand and eye for intriguing cinematography contributes to the arduous process of bonding the diverse expanse of humanity.

– Jessi Cape

Thursday, March 13, 1:30pm, Alamo Ritz

IMPOSSIBLE LIGHT

Documentary Competition, World Premiere

The relationship between art and patronage has certainly changed over the years, and *Impossible Light* is a near-perfect distillation of that evolution.

Gone are the days of a lot of visceral struggle and toil over the creation of a small, single piece. It is now art-by-community – or committee, if you want to be cynical about it. This documentary chronicles the effort of the Bay Lights project, an LED installation over the Bay Bridge coordinated by Ben Davis, a Damien Hirst-like nonprofit chair whose past titles include “community mediator.” There's also a “social media advisor” and a “technology entrepreneur” on board. For people whose two chief concerns are liability and branding, it's certainly an interesting blueprint for creating the art of the future.

It's in this respect that perhaps filmmaker

Jeremy Ambers could have illuminated his work with a deeper and more critical look at the process as a whole. *Impossible Light* focuses almost entirely on the “idea-makers” of the project and their sturdy quests to apply for permits and hit up angel investors. It would be difficult for any director to make such details as thrilling as *The Bridge on the River Kwai*. Ironically, it's the glossed-over explanatory details that are most interesting about the project and point to, however unintentional, how broadly one can define what art is in the past for the future. Briefly discussed is Joseph Strauss' Thirties effort to construct the engineering marvel, which the bridge truly is. Other truly fascinating details – how the lights and display actually work, the crewmen who had to do the nitty-gritty of installing the piece – blink and disappear as quickly as the LED lights. If only all those components could have been choreographed in a way that's as pretty as the display itself.

– Jeff Winkler

Thursday, March 13, 11am, Topfer

FOR THOSE IN PERIL

SXGlobal, North American Premiere

In his feature-length debut, writer/director Paul Wright's vision in blue-gray and blood red is a psychological ride through the dark and twisted underbelly of grief's many stages.

Named for a 19th century hymn written about the cruel beauty of an aquatic life, this ambitiously poetic, intensely devastating film opens with an ocean raging near a grieving Scottish town. George MacKay is masterful as Aaron, the traumatized sole survivor of a six-man fishing trip gone awry. Young Aaron clings to the delusional hope that his older brother, Michael, is still alive, and only sympathetic familial bonds tether him to sanity as his profound grief and the superstitious small town's alienation propel him into madness.

Early in the film, Wright employs artistic collage and flashbacks to lay the groundwork; as the inner turmoil rages on, he uses fascinating lights and shadows paired with poignant dialogue. Kate Dickie plays Cathy, the mother of both Michael and Aaron, and her gut-wrenching performance is marked with strength in subtlety as she struggles to balance her own pain with a loving, but desperate, attempt to save her surviving child. Eerie, primal, and crushingly gorgeous, *For Those in Peril* haunts as it revamps a timeless tale of the devil inside.

– Jessi Cape

Thursday, March 13, 2pm, Alamo Slaughter

For Those in Peril



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2:00 Steelism
2:45 Andrew Combs
3:30 Mike Stinson
4:15 Rosie Flores
5:00 Jonny Two Bags (of Social Distortion)
5:45 John Doe
6:30 Jesse Dayton
7:15 John Evans & Friends

FRIDAY

12:30 The Quebe Sisters
1:15 Paul Burch & The WPA Ballclub
2:00 The Mercy Brothers
2:45 The Destondes
3:30 Tim Easton
4:15 Parker Misap
5:00 John Fullbright
5:45 The Mastersons
6:30 My Jerusalem
7:15 Buggaboo

SATURDAY

12:30 Middle Class Murder
1:15 Rodney "The Pie Man" Henry
2:00 Big Gun Show
2:45 Nocona
3:30 WIFE and the HUZz Band
4:15 Roxie Roco
5:00 Sarah Borges
5:45 Drivin' N Cryin'
6:30 Shurman
7:15 Whiskey Sisters



The Good Eye

SXSW STREET STYLE

BY AMY GENTRY

Staying Warm

Walking down Congress Avenue over the weekend, you could hear people saying in 30 different languages, "What the eff is going on with the weather?" It may not be Winnipeg out there, but March in Austin is supposed to be wall-to-wall shorts and sundresses. With SXSW Interactive and Film drenched in chilly drizzle, the weekend was awash in ponchos, and local boutiques experienced a rush on wellies. The only positive thing about Austin's failure to preen for guests is that maybe a few thousand less people will decide to move here based on their SXSW experience. (We love y'all. Keep tipping! But seriously, don't move here.)

Of course, Interactive is never exactly a style parade, and while the Film Fest brought out a few snappily dressed celebs and the unearthly, immaculate Tilda Swinton, civilian film fans mostly wore shades of plaid: Western shirts for the natives, flannel for the carpetbaggers, and, for the most daring, the occasional contrasting piping or paisley yoke.

Wednesday brought Interactive to a close just in time for the Music Fest and the sunshine to make a joint appearance. Temperatures stayed low, but there was a marked uptick in creative ways of keeping warm. Layers abounded, as did wraps, scarves, and jackets of every description. I wore a denim jacket that was actually mine in the Nineties (or, depending on whom you ask, my sister's). Here's what SXSW wore:

Who knows more about freezing in the springtime than a Chicagoan? Joie Mikitson of the music and style blog Threadphones pairs her bright Eshakti.com dress with polka dots and an Etsy floral headdress.

(l-r) Let it never be said that plaid has no place in Austin style, especially when thrown over playful prints in spring-appropriate colors; the Miami connection hit SoCo looking like a matched set in carefully accessorized denim and docs. He says they're looking to move here. I say, can you shrink yourselves up real, real tiny-like? I think there's space for rent inside the Allens boot.



PHOTOS BY AMY GENTRY



The musician from Silver Lake, Calif., who scored this vintage varsity jacket in Birmingham, Ala., had clearly been photographed in it before, judging from the faces of her bandmates.



Fresh-faced, sunglasses, and crop-top-layered, from Nashville, Tenn.

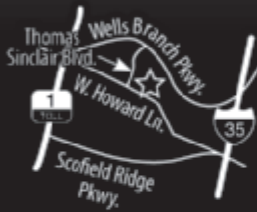
Austin creative professionals proving that long sleeves can be daytime bright and debonair, rocking crisp, modern white with statement jewelry from Kendra Scott, where they both work.

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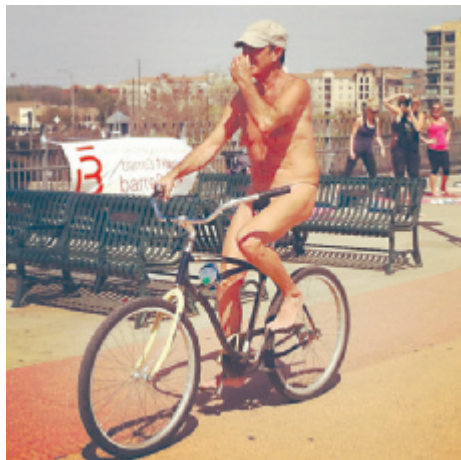
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Hey, SXSWers! Here's a glimpse into what we Austinites do when you're not around. We still brag about our great town! But why should you miss out on the fun? For each daily, we've curated an array of "Best of Austin"s – a sampling from our annual poll of readers and critics through the years – to help you see, hear, taste, smell, and feel Austin as if you lived here (which most of you will, soon enough).

– Kate X Messer



SANDY CARSON

THONG RIDER, BEST THONG, POLITICS & PERSONALITIES, 2012

Like a shooting star, Thong Rider appears in Clarksville, on East Sixth, or the Lamar Pedestrian Bridge, or in your dreams with a flash of a smile and flashy underwear to match. And before you know it, he's riding off, without a care in the world, to spread his cheeky cheer to all the girls and boys. Next time you see him, make a wish.

BENNU COFFEE, BEST 24-HOUR BUZZ, FOOD, 2010

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MIKAILA'S BEESWEET LEMONADE, BEST KID-TREPRENEURIAL BIZ, KIDS, 2013

Mikaila Ulmer was 4 years old when she came across a recipe for the sweet heat-beating treat in her 88-year-old grandmother's cookbook. When not dispensing tall glasses of her mint-, honey-, and flaxseed-infused concoction, she is harvesting honey or teaching others about the importance of honeybees and giving back 20% of the profits to the Texas Beekeepers Association. www.beesweetlemonade.com, www.facebook.com/beesweetlemonade.



BRET BROOKSHIRE

HOME STEAM LAUNDRY & CLEANERS, BEST DRIVE-IN DRY CLEANER, SERVICES, 1997

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SHITJOHNAIELLISAYS, BEST TWITTER TRIBUTE, MEDIA, 2012

"Just like the universe, it implodes and explodes again." – September 24. "It's garbage day. At least for me it is. And this band is Garbage." – July 5. "What is it, people of Austin? What are we suffering from? Because we've all got it." – May 1. We're glad someone's tracking these precious bon mots. Such Zen koans need to be preserved for those beyond the bumper-bound. We hope KUTX DJ John Aielli says something about this. And then, ShitJohnAielliSays tweets it. Full. Circle. *Eklektikos*, KUTX 98.9FM. twitter.com/eklektikos, www.kutx.org.

EAST SIDE BAPTIST CHURCH FRIDAYS, BEST WEEKLY FISH FRY, FOOD, 2000

East Side Baptist'll have you down on your knees singing "Thank God it's Friday!" the first time you set tastebuds on their mouth-watering catfish lunch special. Each Friday, the University Hills area church serves up catfish fillets delicately dusted with cornmeal and fried to golden brown, heaping helpings of cole slaw and ultra-yummy roasted potatoes, plus a slab of some fine lemon bundt cake. Oh, it is salvation (with salivation!) to go! Takeout only, every Friday, 11am-2pm. Amen to that! 2400 Northeast Dr.

MOONLIGHT TOWERS, BEST AND BRIGHTEST HISTORICAL LANDMARKS, OUTDOORS & RECREATION, 2000

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DEVAKI KNOWLES

AUSTIN HELICOPTER TOURS, BEST BIRD'S EYE VIEW, OUTDOORS & RECREATION, 2012

Stacy and Randy Riggs and their team of seasoned chopper jockeys want to show you their world, from 1,000 feet over Austin. And from their cherry new spot right off of East MLK/969 at the Bud Dryden Airport, they are a mere chop, swish, and a thump from the new Formula One track, one of the many Austin sights featured in their variety of tours. 10301 F.M. 969, 866/205-7084. www.austinhelicoptertours.com.

FIESTA MART, BEST 3AM GROCERY SHOPPING, FOOD, 1997

When the late-night need arises for Dickies work pants, Bimbo brand toast, or an exotic, bizarrely shaped squash, Fiesta is the only choice. Add the glorious people-watching opportunities (because of Fiesta's stock of international groceries intended for people actually from those countries) and the store's weird-at-any-hour ambience, and you have an extremely poignant wee-hours consumer experience. 3909 N. I-35; 5510 S. I-35. www.fiestamart.com.

TREE TOPS LEARNING CENTER, BEST JOHNNY- OR JANAY-ON-THE-SPOT CHILD CARE, KIDS, 2008

At first glance, Tree Tops might seem like your everyday kid-care haven. But what sets it apart from the rest is its glorious drop-in service. Day and night, Monday-Thursday, 6:30am-12mid; Friday, 6:30am-2:30am; and Saturday, 8am-2:30am. Let your child revel in the company of other kids while you get a night off. 1700 W. 32nd, 512/467-8500. www.treetopslarningcenter.com.

DOW CHIROPRACTIC, BEST UNSUBLUXATOR, SERVICES, 2006

Tense? Stiff? Strained? In pain? Well, you are probably sublaxed, meaning that the nerves in your spine may be irritated by the shift of vertebrae. To undo it, a round of heat therapy, electro stim, chiropractic adjustment, and massage might just do the trick. Oh, what affable Gary Dow and crew can do for you in a pinch. 825 W. 11th, 512/457-1292.

NAILS Y'ALL, BEST NAILS, Y'ALL, SERVICES, 2013

A cartoonist at heart, Megan Rosales creates such delightful and unique custom nail designs, hands down. Nails Y'all is the place to go for Wendy Davis, galaxy, or the Hunxx of Astrophysics (Carl Sagan & Neil deGrasse Tyson) press-on decals, or schedule a visit, and the artist will turn your digits into their own work of art. nailsyall.tumblr.com, www.facebook.com/nailsyall, www.etsy.com/shop/nailsyall.

KATE X MESSER



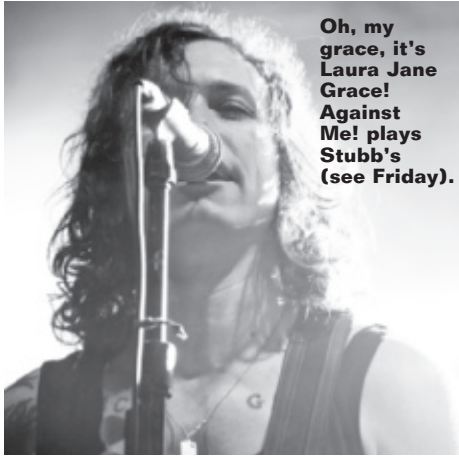
KAZI 88.7FM, BEST R&B DREAM COME TRUE, MEDIA, 2008

Austin's oldest community radio station thrives under the guidance of cool guy and community honcho Steve Savage, with a small staff and a team of volunteers who keep jazz, hip-hop, reggae, and gospel music alive and well in the ATX, digging deeper than your average commercial playlist. (Check out their Friday morning *Juice & Jam* show which also won Best Underrated Morning Crew in 2004.) KAZI 88.7FM. www.kazifm.org.

See more "Best of Austin" at www.austinchronicle.com/bestofaustin

Gay Place

BY KATE X MESSER



Oh, my grace, it's Laura Jane Grace! Against Me! plays Stubb's (see Friday).

SHELLEY HIAN

THE DAILY ... GAILY! Hi, let us get acquainted, dear SXSWer. We are **the Gay Place**, the only dedicated and concerted LGBTQ column of listings in an alternative newsweekly. Austin, Texas, if you have not noticed, is very gay. SXSW, if you have not noticed, is appropriately proportionately gay. There is so much queer in here, we decided to do for you what we do each week in the pages of *The Austin Chronicle*: bring you the best in LGBTQ Austin from the knowing lense of an alt-newsweekly. Booya. There you go. Our mission statement in a nutshell. You're welcome. So, get out of your nutshell and see what queer Austin has to offer during this Fest. NOTE: If it's marked SXSW, it requires credentials. If you have any questions about our town, feel free to contact us: gayplace@austinchronicle.com. And, of course, we have so much more to share online: austinchronicle.com/gay.

Many thanks to Neha Aziz, Rob Cohen, Nina Hernandez, and Sarah Marloff for assistance.

ON OUR THURS-GAYDAR

OUTLANDER FEST Today's lineup: Sad Robot, Gina Chavez, Kari & the Hurricane, Connor Zwetsch, One World (R)evolution, Crys Matthews, Sarah Golden, Idgy Dean, Mi Diva Loca, and Atlas Owls at Austin's fabulous gay bar in the heart of the gay district. Noon-12mid. Oilcan Harry's, 211 W. Fourth. Free. www.facebook.com/theoutlanderproject.

SOUTH FRY SOUTH FRIENDLY'S 6pm-2am. Chain Drive, 504 Willow.

'THE AUSTIN CHRONICLE' PRESENTS: HAIR OF THE THREE-LEGGED DOG Honor Chrondog Hank, friend of the Gay Place and pals. Come hang with us and enjoy free booze and snacks. RSVP at the Chronicle URL, please. Noon-4pm. The Liberty, 1618½ E. Sixth, 512/600-4791. Free. austinchronicle.com/dayparty. www.facebook.com/hankthethrondog.

GRETCHEN PHILLIPS & JO WATSON Just two nice grlz sangin' ol' country gospel. 2pm. Austin Public Library, 800 Guadalupe, 512/974-7475. www.gretchen-phillips.com.

SXSW MUSIC: PERFUME GENIUS Put your back into it with the fragile yet fiery sounds of Mike Haderas. 9pm. St. David's Sanctuary, 301 E. Eighth. www.matadorrecords.com/perfume_genius.



If you see one of these, pick us up! The Gay Place has placed these in all the area gay bars. See you there, unicorns.

SXSW MUSIC: BEN AQUA 12mid. Silhouette, 718 Congress. www.benaqua.org.

SXSW MUSIC: WHEELCHAIR SPORTS CAMP 11:45pm. The 512 on 6th, 408 E. Sixth. www.wheelchairsportscamp.co.

SXSW MUSIC: KUMBIA QUEERS 10pm.

THE RAWK SHOW ART EXHIBIT Visual art created by artists associated with rawwwwk, like: Nicole Steen (The Pop Tarts), Christy Kane (Hazard County Girls), Jarboe (Swans), Jeormie Journell, Jill Emery (ex-Hole), and more. Through March 15, 6-9pm. Plus, afterparty. Romani Gallery, 1900 E. 12th. www.facebook.com/therawkshow.

SXSW FILM: 'UKRAINE IS NOT A BROTHEL' Ukraine's guerilla grrrl activists, FEMEN. 4:30pm. Alamo Village, 2700 W. Anderson. www.ukrainenotabrothel.com.

SXSW MUSIC: SHARON NEEDLES Just say yes. Sharon is carin'. 10pm. The Iron Bear, 121 W. Eighth. www.sharonneedles.com.

SXSW MUSIC: MELISSA ETHERIDGE The prez of the lez starts an uprising ... in your lady chones (and perhaps some man pants). 6:30pm doors. Paramount Theatre, 713 Congress. www.melissaetheridge.com.

SXSW MUSIC: NO JOY Joy is overrated. No Joy (lush, poppy, buzzy, driven) is not. 11pm. Maggie Mae's, 323 E. Sixth. www.nojoymusic.com.

SXSW MUSIC: WYE OAK Wye Oak? Wye not? On the Merge bill with Ex Hex, Bob Mould, and more. 11:45pm-12:25am. The Parish, 214 E. Sixth. www.wyeoakmusic.com.

SXSW MUSIC: KELIS This bossy, brassy babe brings all the boys to the shows. 12mid. Clive Bar, 609 Davis. www.ninjatune.net/artist/kelis.

HO-RIZON FRI-GAY

SPIN DAY PARTY Against Me! and so many more. 11am-5pm. Stubb's, 801 Red River. www.againstme.net.

DEEP INSIDE: SXSW AFTERHOURS What happens in the clothing-optional bathhouse, stays in the clothing-optional bathhouse. House music and free HIV testing. 2am (technically, Saturday morning). Midtowne Spa, 5815 Airport, 512/302-9696. www.facebook.com/mouthfeelatx.

SXSW MUSIC: CYRIL HAHN 12mid. Hype Hotel, 505 E. Seventh. www.cyrilhahnmusic.com.

GIRLS ROCK CAMP DAY PARTY Sick/Sea, Buffalo Daughter, BLXPLTN, Mirah, Charlie Belle Music, Butch County, and more. 11am. Cherrywood Coffeehouse, 1400 E. 38th½, 512/538-1991. www.girlsrockcampaustin.org.

SXSW FILM: 'LITTLE HORRIBLES: MINIBAR' 11am. Stateside at the Paramount, 719 Congress. www.littlehorribles.com.

SUGAR CIRCUS SIDE-SHOWCASE Greatest acoustic Side-Showcase on Earth (with beer and vegan cupcakes, among other treats). 2-8pm. Sugar Circus, 2613 E. Fifth. www.sugarcircusatx.com.

SXSW MUSIC: PHANTOGRAM 2pm. Radio Day Stage, Austin Convention Center. www.phantogrammusic.virb.com.

POWER OF WOMEN IN MUSIC A celebration with over 20 women in music, hosted by Kiya Heartwood. 6-10pm. BookWoman, 5501 N. Lamar. Free. www.facebook.com/bookwomanaustin.

SXSW FILM: 'THE CASE AGAINST 8' 6:45pm. Stateside at the Paramount, 719 Congress. www.thecaseagainst8.com.

SXSW MUSIC: KATEY RED & NOLA BOUNCE 1:30am. Avenue on Congress Rooftop, 408 Congress. www.katey-red.blogspot.com.

SXSW MUSIC: AMY COOK 8pm. Bungalow, 92 Rainey, 512/363-5475. www.amycook.com.

A CLUB CALLED RHONDA: CLOSE ENCOUNTERS 9pm. Empire, 606 E. Seventh. www.rhondasays.net.



Big Dipper plays the Y'all or Nothing showcase at Cheer Up's (see Saturday).

RYAN OBERMEYER

Flamingo Cantina, 515 E. Sixth. www.kumbiaqueers.com.

SXSW MUSIC: YAMANTAKA//SONIC TITAN 10:45pm. Hotel Vegas Patio, 1500 E. Sixth. www.ytstlubs.com.

SXSW MUSIC: MARY LAMBERT 12:05am. Victorian Room at the Driskill, 604 Brazos. www.marylambertsings.com.

SXSW MUSIC: NO JOY 12mid. Swan Dive, 615 Red River. www.nojoymusic.com.

SXSW MUSIC: LITTLE BOOTS 12mid. Karma Lounge, 105 E. Fifth. www.littlebootsmusic.co.uk.

SXSW MUSIC: VOCKAH REDU 1:05am. Hotel Vegas, 1500 E. Sixth. www.vockah.com.

HO-RIZON SATUR-GAY

SXSW MUSIC: PEREZ HILTON'S ONE NIGHT IN AUSTIN 2014 4:30pm. Austin Music Hall, 208 Nueces.

BRIGHT FUTURES DAY PARTY 11:30am. Maison d'Etoile, 2109 E. Cesar Chavez, 512/344-9173. www.maisondetoile.com.

LOVE. ON THE LAWN 2:30-9pm. Central Market North, 4001 N. Lamar. Free, donations accepted. www.facebook.com/love.austintexas.

HAND DRAWN RECORDS PRESENTS 2pm-2am. Brass House, 115 San Jacinto. Free. www.handdrawnrecords.com.

UGLYFEST 2pm-2am. Chain Drive, 504 Willow, 512/480-9017.

SUX BY SUXWEST 4 Sat.-Sun., March 15-16, 4pm-12mid. Romani Gallery, 1900 E. 12th. www.facebook.com/austin.noise.

GRETCHEN'S DISCO PLAGUE (IT'S INFECTIOUS!) 8pm. Cheer Up Charlie's, 900 Red River, 512/524-1111. www.gretchen-phillips.com.

SXSW MUSIC: Y'ALL OR NOTHING 8pm. Cheer Up Charlie's, 900 Red River, 512/524-1111. www.cheerupcharlies.com.

SXSW MUSIC: SUZANNE VEGA 10:30pm. Central Presbyterian Church, 200 E. Eighth, 512/472-2445. www.suzannevega.com.

SXSW MUSIC: KUMBIA QUEERS 11pm. Russian House, 307 E. Fifth, 512/428-5442. www.kumbiaqueers.com.ar.

SXSW MUSIC: GARY NUMAN 12:30am. Elysium, 705 Red River, 512/478-2979.

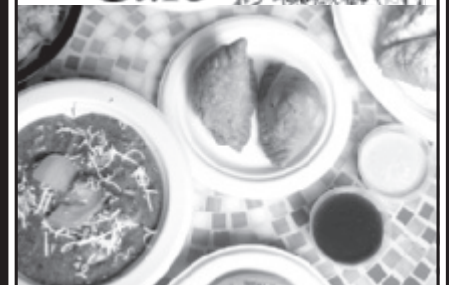
CHRISTEENE 1:15am. Cheer Up Charlie's, 900 Red River, 512/524-1111. www.christeenemusic.com.

HO-RIZON SUN-GAY

GAYBIGAYGAY 2014 New digs! Right next to Sahara Lounge on the Eastside. The mise-en-scène is the most heart-bursting of the entire Conference season. Spread out on picnic blankets, and take in the joy and wonderment that is the Austin queer community opening her arms (and other parts) to the entire planet and beyond. All day; all gay! All yay! Noon-12mid. 1405 Webberville Rd. Free and open to the public. All ages. www.gaybigaygay.com.



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Craft brewpubs, part 1

Cheap beer is plentiful during South by Southwest, but your taste buds will be better served by sampling the city's diverse craft beer experience. A great beer is waiting for you only a short walk or drive away from the Festival's epicenter.
 - Anna Toon

EASY TO WALK

CRAFT PRIDE

61 Rainey, 512/428-5547
 www.craftprideaustin.com

Open for just over a year, Craft Pride quickly captivated craft beer loyalists. Recently featured in *BeerAdvocate* and named one of *Draft* magazine's 100 best beer bars in America for 2014, the crown jewel of Rainey Street is well worth a visit. Dark and rustic with a touch of midcentury gothic, the feel is both seductive and sublimely Texan. The highly knowledgeable, frequently charming bar staff can help patrons navigate the 54 taps of Texas beer. Two cask engines round out the offerings, which include an expansive and dog-friendly outdoor patio, and that most perfect companion to a session of beer-drinking, pizza trailer Via 313. Baked traditionally in square, steel automotive-parts pans, the Detroit-style pizza is thick-crust and majorly delicious. Try the Carnivore (\$15). True to its name, this pie is loaded with pepperoni, ham, hot Italian sausage, and bacon.

BANGER'S SAUSAGE HOUSE & BEER GARDEN

79 Rainey, 512/386-1656
 www.bangersaustin.com

More than 100 taps and a truly impressive amount of sausage await at Banger's Sausage House & Beer Garden, another Rainey Street staple. With vegetarian and gluten-free options, Banger's is a crowd-pleaser. From the communal seating to the hand-pumped traditional cask ales, Banger's waxes heavy on nostalgia. Adhering to international traditions of sausage-making, Banger's manages to balance custom with ingenuity. Perfect for a little hair-of-the-dog brunch, pair your South Texas Antelope & Venison Merguez with a custom beer flight.



Banger's Sausage House & Beer Garden

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 8557 Research Blvd. Ste 116



Whip In

BETTER TO DRIVE WHIP IN

1950 I-35 S., 512/442-5337
 www.whipin.com

This highly revered craft beer destination specializes in hard-to-find specialty brews from its market, local and organic fare from the pub, and award-winning beers from the brewing branch of the enterprise, Kamala Brewing. A gold medal-winner at the Great American Beer Festival for its Bitterama, a classic ESB made with bergamot, the Whip In is well worth the three-minute drive from the Convention Center. The cuisine - authentic Indian with Texas flair - is expertly executed. Also a live music venue, the Whip In hosts a SXSSudsWhipIn Tunes & Brews Fest March 12-16.

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- 4p - Sonny Knight & The Lakers
- 5p - Parker Smith
- 6p - Hair Farmers
- 7p - The Wyldz
- 8p - Hollis Brown
- 9p - Surprise Guest



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Via 313

If Home Slice Is Standing Room Only...

Where else can you get good pizza?

For years, readers of *The Austin Chronicle* voted Home Slice Pizza as the best in our annual (now retired) Restaurant Poll. That could be the reason there's a line out the door there pretty much every day of the week. We would never seek to dissuade you from trying Home Slice, because they make terrific pizza and we love it. But just in case you can't face the thought of standing in one more line this week, here are five great alternatives.

— Virginia B. Wood

VIA 313

1111 E. Sixth (outside Violet Crown Social Club), 512/939-1927

61 Rainey (outside Craft Pride), 512/609-9405
www.via313.com

In just a few short years, the entrepreneurial Hunt brothers have converted Austinites into Detroit-style pizza fanatics. The secret to the addictive, caramelized cheese edges of the crust is that these unique square pies are baked on a focaccia-style dough in Motor City steel parts containers. The Detroitier — two kinds of pepperoni! — is the bestseller, but sometimes we go top-of-the-line with the more sophisticated Cadillac, topped with prosciutto, fig preserves, and a balsamic glaze.

SOUTHSIDE FLYING PIZZA

2206 S. Congress, 512/442-4246
1224 S. Lamar, 512/433-6695

www.southsideflyingpizza.com

With two locations that cover most of South Austin, one food truck servicing the campus area, and another strategically located Downtown this week, the Southside gang could be your go-to when it comes to hand-tossed Neapolitan-style pies. They have a full menu of pies in addition to daily, drive-time, and late-night specials, plus hoagies, salads, and pastas. The house specialty is the barbecue chicken pizza.

ROPPOLO'S PIZZERIA

316 E. Sixth (sit-down), 512/476-1490

414 E. Sixth (storefront)

www.roppolos.com

Day or night, whole pies or slices, sit-down or streetside, Roppolo's is all about the options. When the nighttime action is hopping, this Austin food truck pioneer slings slices fast and furiously from trucks parked at Fourth and Colorado streets in the Warehouse District, and another at the corner of Sixth and Rio Grande. There's also a pizza storefront, and a full-service Italian restaurant with a bar and comfortable dining patio in the Historic Entertainment District.

DUE FORNI PIZZA & WINE

106 E. Sixth #106, 512/391-9300

www.dueforni.com

The newest entry in our local pizza sweepstakes is a transplant from Las Vegas boasting not one, but two wood-fired pizza ovens. This makes it possible for them to turn out thin, cracker-crust, Roman-style pizzas as well as the Neapolitan style with a heartier, rustic bread crust. The pricey 11-inch pies are topped with top-quality ingredients and cheeses. Due Forni is an upscale, full-service restaurant offering other Italian specialties and a full bar.

SPARTAN PIZZA

1104 E. Sixth, 512/484-0798

www.spartanpizzaaustin.com

The folks doing business out of a retrofitted Spartan Imperial Mansion trailer have named their delectable pies after the gods of ancient mythology, as befits their quality. We're big fans of the Zeus, made with bacon and spinach, and the Hades, with Italian sausage and green olives. Pies come whole or by the slice, and the menu also includes superior panini on homemade buns. They even offer bike messenger delivery service in a limited area.



STILL HUNGRY? Search hundreds of restaurants by location, cuisine, and price online at austinchronicle.com/gyrobase/guides/restaurant.

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THURS MARCH 13
NOON-THE HOWLIN' BROTHERS

1-5 PM- GLENNA BELL'S STORIES STRAIGHT FROM TEXAS SHOWCASE

1 PM-LEE POWELL

13 OPM-BILLY ELI

2:15 PM-GLENNA BELL & FRIENDS

2:45 PM-RAY BENSON

3:30 PM-LEE POWELL

4 PM-GLENNA BELL & BAND

5:30 OPA OUTSIDE STAGE LUCAS COOK

8 PM-HALLEY ANNA

9 PM-WILDWOOD

10 PM-KEVIN DEAL

11 PM-ZOE MUTH

FRIDAY MARCH 15

NOON-GRANT PEEPLES

1 PM-SHURMAN

2 PM-DRIVIN' N' CRYIN'

3 PM-STEPHANIE FIX

4 PM-CHUCK MEAD AND THE GRASSY KNOLL BOYS

5:30 OPA OUTSIDE STAGE

MANDY ROWDEN

7 PM-IRENE KELLY

8 PM-PAULA NELSON BAND

9 PM-TEXAS KGB

10 PM-LAURA CANTRELL

11 PM-JAMES HYLAND

SAT MARCH 15

NOON-JIMMY PIZZITOLA

1 PM-ROD PICOTT

2 PM-JAY BOY

ADAMS&ZENOBIA W/ MR.SISTER

3 PM-BUZZ CASON

4 PM-THE DERAILERS

5:30 OPA OUTSIDE STAGE HIGH DIVE

8 PM-MIKE KINDRED

9 PM-BEN ARTHUR

10 PM-MARINA ROCKS

11 PM-BRIAN MOLNAR

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