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# SXSWORLD



2009 MUSIC KEYNOTE

## QUINCY JONES

Searches for the Soul of America

pg. 42

### PLUS:

*I Love You, Man* To Kick-off SXSW Film

pg. 24

Sam Altman: Loopt's 23-Year-Old Wunderkind

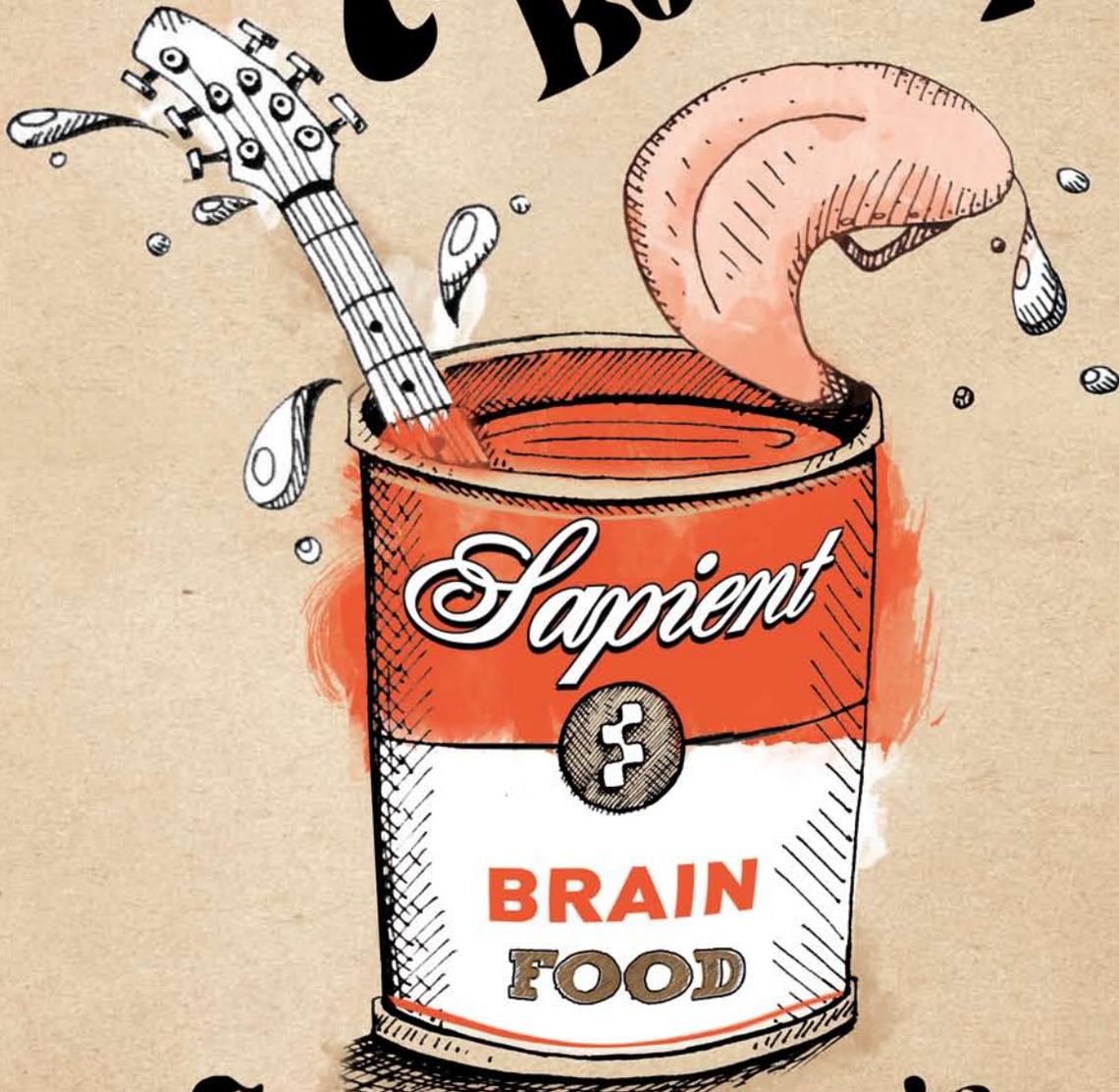
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# SXSWORLD

VOLUME 3, ISSUE 2

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# CONTENTS

## IN EVERY ISSUE

<b>Taking Care of Business to Business</b> .....	4
News from companies who are part of the SXSW world	
<b>News &amp; Notes</b> .....	10
Updates from the SXSW Interactive, Film and Music events	
<b>SXSW Week 2009</b> .....	70
View the hotel map and key transportation information	
<b>Back Page</b> .....	72
R&R Limo will use green vehicles to transport SXSW registrants	

## FEATURES

<b>Stephen Baker</b> .....	16
Trying to understand the numbers game	
<b>Linda Kaplan Thaler and Robin Koval</b> .....	18
Little things can make all the difference	
<b>Sam Altman</b> .....	20
Are SXSW attendees ready to be Loopt?	
<b>Rachel Kramer Bussel</b> .....	22
Blogging from the garden of cupcake delights	
<b>I Love You, Man</b> .....	24
Director John Hamburg discusses male bonding and his new film	
<b>Col Needham</b> .....	26
Talks about the past and future of IMDb.com	
<b>Jan Harlan</b> .....	28
Stanley Kubrick's right-hand man	
<b>Todd Haynes &amp; Richard Linklater</b> .....	30
From DIY film to major studios and back	
<b>IN FOCUS: Reeperbahn Festival</b> .....	32
A special look at Hamburg and its blossoming international music festival	
<b>ON THE COVER: Quincy Jones</b> .....	42
Music legend to speak at SXSW Music Conference	
COVER PHOTO BY GREG GORMAN	
<b>Little Steven</b> .....	44
Bringing the Underground Garage spirit to SXSW	
<b>Conor McAnally</b> .....	46
SXSW Live creator ready to present more great performances in 2009	
<b>Music Conference Panelists</b> .....	48
Meet four compelling speakers coming to SXSW	
<b>Japan Nite Revisited</b> .....	52
Remembering special moments from SXSW's annual Japanese showcase	
<b>SOUTH BUY SELL TRADE: Meet the Vinylphiles</b> .....	54
Record collectors share their personal stories	
<b>SOUTH BUY SELL TRADE: Finding Instruments of Joy</b> .....	55
Guitar show and Stevie Ray Vaughn exhibit part of SXSW 2009	
<b>SXSW 2009 Trade Shows</b> .....	58
Announcing additional days and exciting new events	
<b>Tech Tools</b> .....	68
<a href="http://my.SXSW.com">my.SXSW.com</a> and other tools to enhance your SXSW experience	

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# Taking Care of Business to Business

A look at companies who are part of the SXSWorld

## Business Roundup

Here is a collection of some recent news for people and companies who do business with SXSW. To be a part of future *SXSWorld* business news roundups, contact your SXSW sales representative or send your updates to [sxsworld@sxsw.com](mailto:sxsworld@sxsw.com).

Since the initial days of participating in SXSW, **The Village Recording Studios** has recorded B. B. King, Oasis, Weezer, All American Rejects, Brett Dennen and Ben Harper. Film soundtracks recorded at the Village include *Revolutionary Road*, *Public Enemies* and *Nowhereand*. Radio broadcasts from the studio include The Raconteurs, Gnarl Barkley, Femi Kuti and The Airborne Toxic Event.

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home. Download a free trial: [www.twonkymedia.com](http://www.twonkymedia.com).



From left to right: Brad Parker (Muzlink), Mark Baron (BMI), Wayne Williams (Muzlink)

**Muzlink**, an online marketing/promotion service, celebrated its revenue sharing agreement with **BMI** at CMJ 2008. Look for them on the road with Sonicbids, Berklee and Gibson.

**Computer Security Institute (CSI)**, a prestigious community of renowned security experts and professionals, has chosen Presently to be the official micro-blogging technology provider for CSI's web and mobile-based collaboration and communication needs.

**Spalding University** offers a four-semester, brief-residency MFA in Writing, including concentrations in screenwriting or playwriting. Application deadline is Feb. 1, 2009. For more information, check out [spalding.edu/mfa](http://spalding.edu/mfa) or email [mfa@spalding.edu](mailto:mfa@spalding.edu).

Check out **VR4SmallBiz** on Twitter during SXSW to see

**Vertical Response** team updates on our favorite shows and bands! Register for an email marketing/online survey trial and send 250 emails free. For more info, visit [www.verticalresponse.com/sxsw](http://www.verticalresponse.com/sxsw).

Want to make your own games? Wish making them was as easy as throwing together a salad? How about **GameSalad?** **Gendai Games** will share some exciting news about its game creation tool, GameSalad Creator, at SXSW. More info at [www.gamesalad.com](http://www.gamesalad.com)

**B-Side's Chris Holland's** anticipated book, *Film Festival Secrets*, is now available at most bookstores.

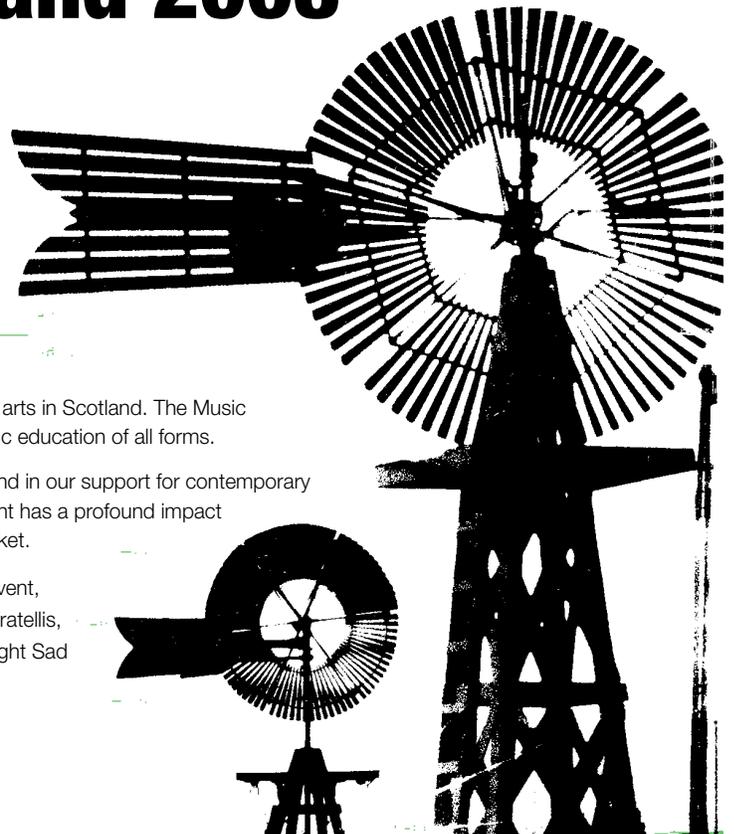
## Showcasing Scotland 2008

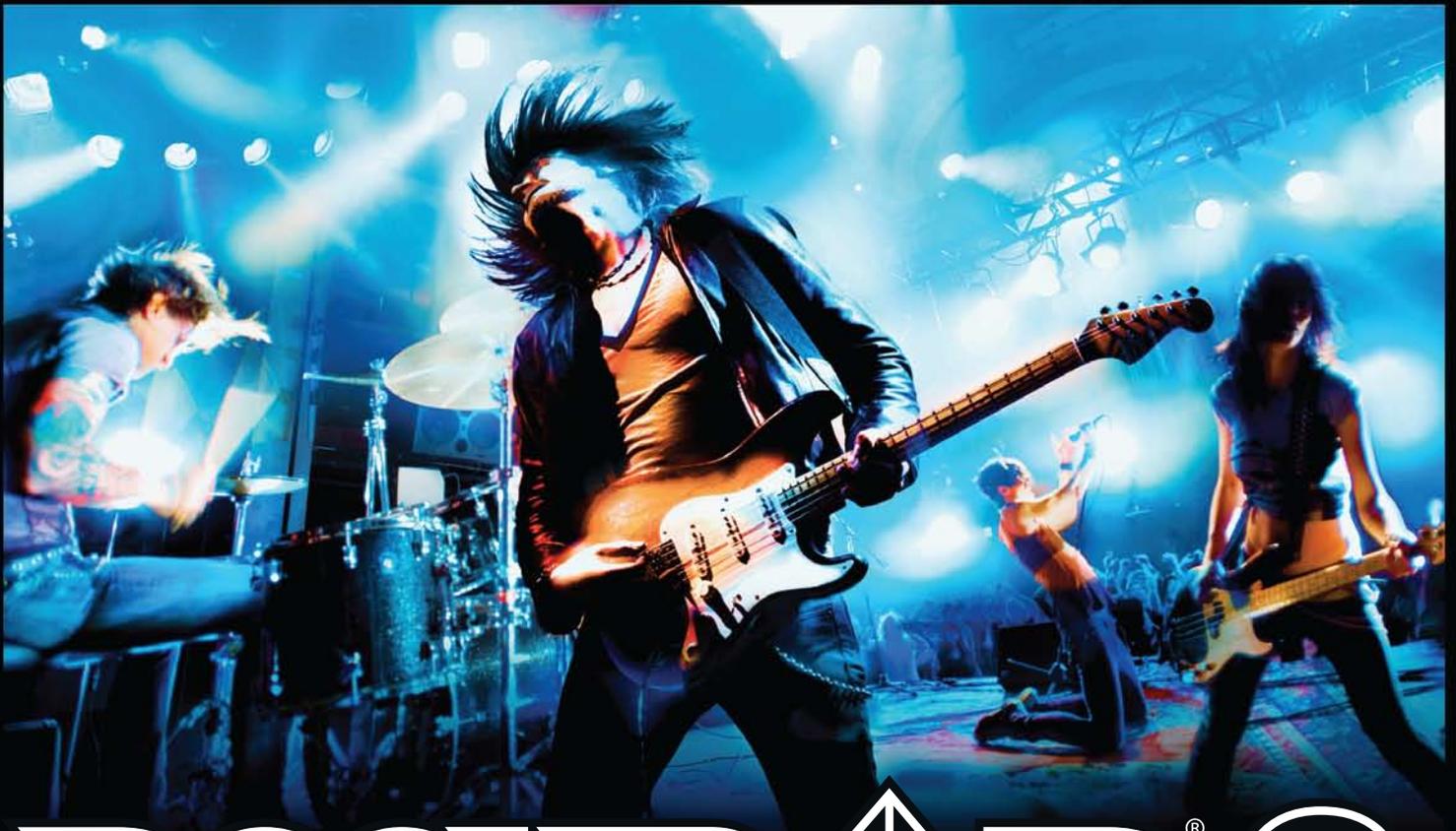
More info: [www.scottisharts.org.uk/sxsw](http://www.scottisharts.org.uk/sxsw)

The Scottish Arts Council is responsible for funding and development of the arts in Scotland. The Music Department provide a range of funding schemes to support music and music education of all forms.

SXSW is key to the Music Department's international showcasing strategy and in our support for contemporary popular music. Supporting our most talented artists to showcase at the event has a profound impact on their careers and helps them promote themselves in an international market.

Since 2004 we have supported over 60 bands and artists to showcase at event, many who have gone on to huge success, including Franz Ferdinand, The Fratellis, Camera Obscura, Idlewild, Malcolm Middleton, Sons & Daughters, The Twilight Sad and Frightened Rabbit.





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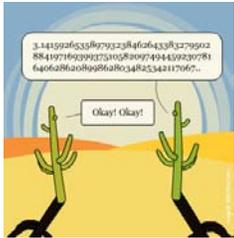
\*Most of the original Rock Band disc tracks may be exported for use in Rock Band 2. Requires original Rock Band disc, online connection and key purchase.

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# Taking Care of Business to Business

It's a comprehensive guide for filmmakers looking for a successful film festival experience.

One of the top mobile music destinations, **Dada.net**, is now open to credit card users. Dada Entertainment's API system is growing and includes new partners Playlist, Last.FM and Jango.



**Pixton Comics Inc.**, a leading developer of innovative social media applications, has recently been awarded an iParenting Media Award Greatest Product of 2008 for its site, Pixton.com.

**Iron Mountain Digital**, the technology arm of Iron Mountain,

is among first service providers to offer the new .tel domain name. The .tel domain allows users to store and manage all of their contact information/keywords directly in the Domain Name System.

**Myxer** continues to grow, and recently became the largest provider of mobile entertainment by surpassing 15 million users worldwide.

**SoundExchange** is looking for artists and indie record labels who are owed streaming performance royalties. If you have Internet or satellite radio plays, go to [www.soundexchange.com](http://www.soundexchange.com) to get paid.

**OffBeat Magazine's** Jazz Fest Bible — the complete guide to New Orleans Jazz & Heritage Festival — will offer web-based and email-based ads during the Festival (April 24-May 4) in conjunction with a print ad for no extra cost!

The **ASCAP "I Create Music" EXPO**, the only conference

dedicated to songwriting and composing, will be held at the Renaissance Hollywood Hotel in Los Angeles from April 23-25, 2009. Visit [www.ascap.com/expo](http://www.ascap.com/expo).

Big news for **Film North Carolina!** North Carolina studio plans to build a massive water tank for underwater shots that will be among only three in North America. Film tax incentives will be reviewed when legislators reconvene in January.

**Wholphin** films are available in the YouTube Screening Room. Among the films is the SXSW '08 Wholphin Shorts winner, *Glory at Sea*, which made its YouTube debut in December.

**Meebo** was nominated for the "Best Application or Service" category in The Crunchies. We are excited to welcome Meebo back to SXSW Interactive as the live chat application which enables you to discuss the panels as they happen.

The **GHS Corporation** (GHS Strings and Rocktron) is happy to announce the new distribution of Rockbag and Rockstand, new string sets and guitar technology, debuting in 2009!

The **Memphis Music Foundation's Music Resource Center** began an extensive series of educational workshops and seminars in January. The MMRC is a free, staffed, interactive workspace providing resources for musicians and music professionals in the Memphis area.

Due to demand from our customers, **Music Manufacturing Services** is now offering 300 pressed CDs (not CD-Rs), retail-ready and packaged in jewel box or DigiPak, for great rates. Press only what you need!

As a service to songwriters and bands, **BMI** has just introduced the **BMI Career Survival Guide**, which offers a comprehensive out-

## BRISTOL & SOUTH WEST UK @ SXSW '09

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**STACKRIDGE**  
[www.stackridge.net](http://www.stackridge.net)

**THE SEA**  
[www.theseasounds.co.uk](http://www.theseasounds.co.uk)

**SLAVES TO GRAVITY**  
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**THE GALA BAND**  
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[www.bristolmusicfoundation.com](http://www.bristolmusicfoundation.com)

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**GRAVITAS RECORDS**  
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**IDLE IDOL**  
[www.myspace.com/ideidolpromo](http://www.myspace.com/ideidolpromo)

**SAWMILLS STUDIOS**  
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South West UK - Bristol Music Foundation  
The Bristol Music Foundation (BMF) is run by the music industry in Bristol for the music industry of Bristol and the South West of England. The BMF, together with UK Trade and Investment in the South West and South West Screen, supports the attendance of artists and businesses from the South West of England at SXSW 09. [www.bristolmusicfoundation.com](http://www.bristolmusicfoundation.com)



# I Am Joel Lightman



“ There aren't a lot of jobs where the gratification for good work is instant. Live music is one of them. ”

– Joel Lightman, Toronto, Canada

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To learn more about Sonicbids, schedule an appointment with us at **SXSW 2009** by emailing [sxsw@sonicbids.com](mailto:sxsw@sonicbids.com), or by calling +1.617.502.1300.



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# Taking Care of Business to Business

line for marketing yourself and your band. Review and download the guide at [bmi.com](http://bmi.com).

**GirlGamer**, the social network and digital magazine for female gamers, is now accepting beta users! Join up at [www.girlgamer.com](http://www.girlgamer.com), then meet us at [ScreenBurn@SXSW09](mailto:ScreenBurn@SXSW09) for a chance to win "members only" swag!

**SESAC** has launched its newly redesigned website: an upgraded, innovative and informative site that showcases the depth and variety of the company's growing family of songwriter and publisher affiliates. Visit [www.sesac.com](http://www.sesac.com).

Looking for the perfect flick? **Jinni**, a search-and-recommendation engine for movies and TV shows, can tell you what you will like based on your previous choices.

**Berkleemusic.com** launched an interactive self-guided tour of its online school, as well as several new sample courses, including

"Guitar Chords 101" and "Concert Touring."

**University of Central Oklahoma** has partnered with Europe's prestigious **Academy of Contemporary Music** (ACM, Guildford, England) to create ACM@UCO. ACM@UCO, which launches fall 2009, will offer programs in performance, music production and sound design.

**Acquia**, a provider of commercial support for the Drupal social publishing system, has been selected to join the Red Hat Exchange (RHX), the trusted open source software and partner network managed by Red Hat.

An exciting machinima contest is now underway in **Entropia Universe**, with prizes valued in excess of \$30,000 USD. Create a machinima music video using Entropia Universe graphics and the "Let it Rock" song for a chance to win. Details are at [MindArk.com](http://MindArk.com).

**Rockin' Moms** has launched a My Network and My Store program on its website; Rockin' Moms can add connections and sell merch on their profile pages. Connect, promote and pay tribute to moms who rock at [www.rockinmoms.com](http://www.rockinmoms.com).

**Taylor Guitars** has released the T3, a semi-hollowbody electric guitar that blends humbucker and single coil tones, and the T3/B, featuring a Bigsby vibrato tailpiece.



**MusicSkins & Billboard** inked a partnership to create custom **Billboard** branded skins. **Billboard** will also launch its own complete MusicSkins online store on [Billboard.com](http://Billboard.com).

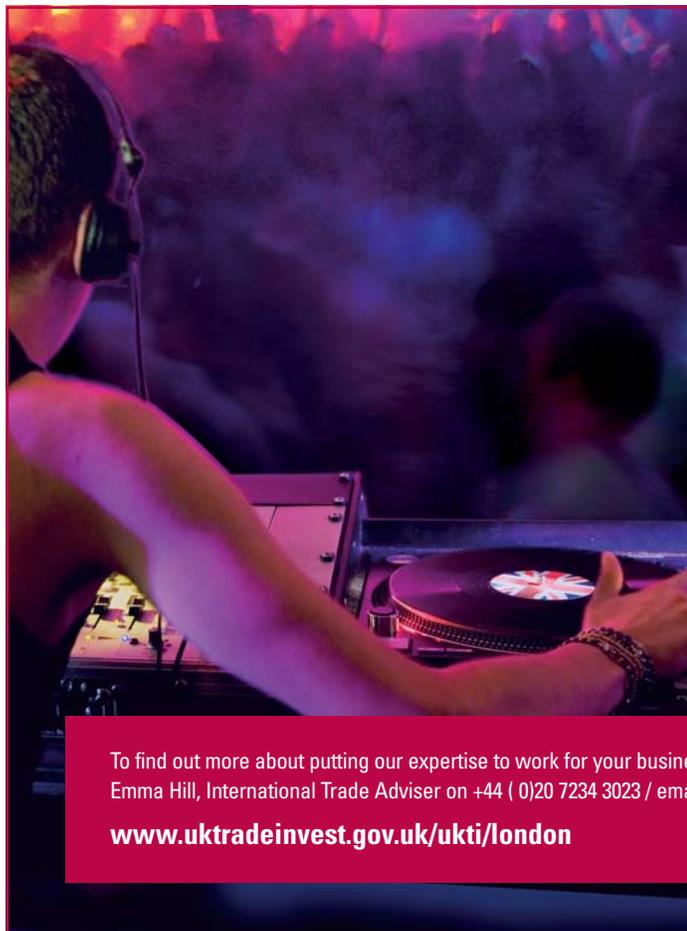
**Savannah College of Art and Design** professor launches his first feature film. The animation professor's film, *Delgo*, hit theaters Dec. 12.

**Bandize** is opening a new office in San Jose, California, in addition to the office in Austin! Bandize is getting great positive feedback from beta users.

**theconneXtion.com** is not just a direct2fan distributor for music and merch, but also can now distribute your music and films direct to 250-plus Internet and mobile retailers!

**Apogee Electronics** recently received the "Green Business Certification" from the City of Santa Monica and the Santa Monica Green Business Certification Program.

**Stockbridge Records** will be showcasing its newest artist at SXSW. Barry Michael, country music's latest sensation, debut album *Ripped Blue Jeans & ATVs*, was released in January 2009! ■



## Mix with the world's best companies

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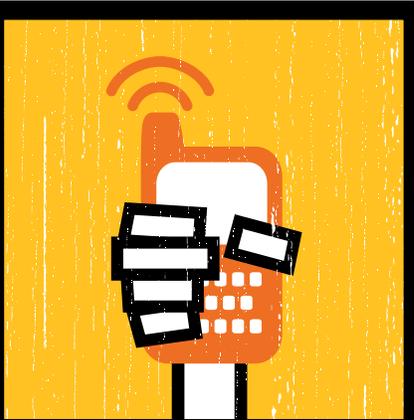
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# interactive news/notes

## Meebo to Power Panel Room Discussions

The 2009 SXSW Interactive Festival features more than 200 panel discussions covering all aspects of new media technology. If you are planning on attending any of this programming, then also plan to use Meebo to communicate with other audience members. Each SXSW panel will have a unique **Meebo Room** where attendees can add their thoughts about the proceedings, live and in real time. Night owls can use this service to keep their fingers on the pulse of evening events.



## SXSW Accelerator Debuts on Monday, March 16

Want to watch cutting-edge new media companies demo their hottest new product and services to a distinguished panel of tech industry professionals? Want to get a preview of the coolest web apps and online services before these innovations hit the mainstream? If you answered "yes" to either of these questions, then be sure to check out **Microsoft Bizspark SXSW Accelerator**, which is a new addition to this year's schedule. The fun occurs **Monday, March 16**, at the Downtown Austin Hilton, right across the street from the Austin Convention Center. The Silver Sponsor for Accelerator is Wilson Sonsini Goodrich & Rosati.

## Baratunde Thurston to Emcee 2009 Web Awards Ceremony

On **Sunday evening, March 15** at the Downtown Austin Hilton, the online world's best new talent and most exciting new destinations will be honored at the 12th Annual SXSW Web Awards. Emceeding this gala event is the incredible **Baratunde Thurston**, a frequent contributor to *The Onion* and the *Huffington Post* (as well as his own entertaining property: baratunde.com). The 2009 SXSW Web Awards are presented by **Adobe**, while **Convio** and **All Web Leads** will serve as supporting sponsors.



Baratunde Thurston, Emcee for SXSW 2009 Web Awards Ceremony

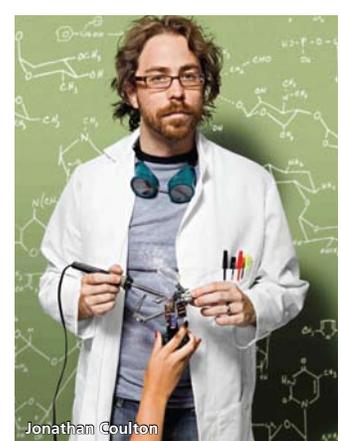


MARYANN VENTRICE

## New Day for 2009: ScreenBurn Arcade Opens Friday, March 13

Sure, bands, films and tech-focused panels are fun, but what can compare to the excitement of video games? The ScreenBurn Arcade is the hands-on playspace where SXSW registrants can sample the newest products and innovations, play in tournaments, plus mix and mingle with video game fanatics from around Texas and across the Southwest. Located on the first floor of the Austin Convention Center, the ScreenBurn Arcade opens on **Friday afternoon, March 13** (and continues through Sunday, March 15). Be there!

## Interactive Daytime Programming Expands to the Downtown Austin Hilton



Jonathan Coulton

The bulk of daytime activity (panels, keynotes, the Trade Show, the ScreenBurn Arcade, book readings, and Studio SX) for the 2009 SXSW Interactive Festival will occur at the Austin Convention Center. But in anticipation of continued growth, a portion of the daytime programming for this year's event will expand to the Downtown Austin Hilton (500 E. 4th Street). Located about 20 yards from the northwest corner of the Austin Convention Center, the Hilton's easy proximity to the main building will allow the event to increase capacity without inconveniencing Interactive attendees and speakers.

Did anyone say speakers? Recent additions to the 2009 panel lineup include Dave Allen (Pampelmoose), Kristen Alexander (XBox), Irene Au (Google), Paul Buchheit (FriendFeed), Jonathan Coulton (jonathancoulton.com), Sylvain Galineau (Microsoft), Joyce Kim (SOOMPI.com), Stephanie Klein (stephanieklein.blogs.com), Brenda Laurel (tauzero.com), Charles McCathieNeville (Opera), Clay Shirky (shirky.com), Sara K Smith (Wonkette), Matt Stinchcomb (Etsy) and Andrer Turner (Mapufacture). See the most current lineup at [2009.sxsw.com/interactive/talks](http://2009.sxsw.com/interactive/talks)



Stephanie Klein



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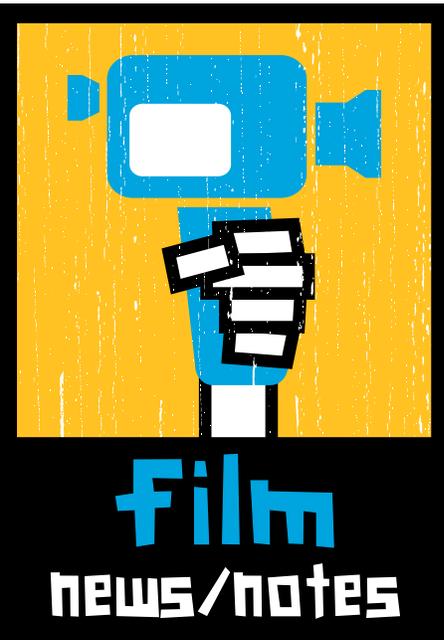
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## Back By Popular Demand: Jeffrey Tambor

Jeffrey Tambor will again offer his SXSW acting workshop on Saturday, March 14.



GARY MILLER

## Get Your Film Tickets in Advance

This year we will set aside 15 - 20% of tickets for each screening for badge holders! Film, Gold and Platinum Badge holders can get up to two tickets per day (one ticket per film) for the current and the following day's screenings from the Film Festival Box Office, located on the upper level of the Austin Convention Center. Don't be late, though - you must arrive 20 minutes prior to the screening to guarantee entry.

## Seth Rogen To Return to SXSW!

The Warner Bros. Pictures' film **Observe and Report** will premiere on Monday, March 16. Written and directed by **Jody Hill** (*The Foot Fist Way*), *Observe and Report* is a dark comedy starring **Seth Rogen** (*Pineapple Express*, *Super Bad*) as Ronnie Barnhardt, a deluded, self-important head of shopping mall security who squares off in a turf war against the local cops. Opening nationwide on April 10, the film also stars **Anna Faris**, **Michael Peña** and **Ray Liotta**. Rogen previously starred in *Knocked Up*, which world premiered at SXSW 2007 and went on to gross nearly \$150 million in its domestic release.

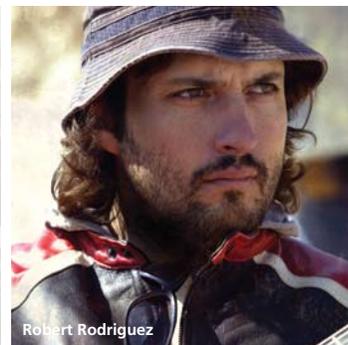
## More Film Conference Panelists Added!



Mike Judge



Catherine Hardwicke



Robert Rodriguez

**NEW PANELISTS** added to the SXSW 2009 program include filmmakers **Catherine Hardwicke** (*Twilight*, *Thirteen*), **Robert Rodriguez** (*Sin City*, *Spy Kids*) and **Mike Judge** (*Office Space*, *Idiocracy*), as well as **Mark Woollen**, the award-winning creator of many memorable trailers including *Milk*, *Slumdog Millionaire* and *Eternal Sunshine of the Spotless Mind*.

## Documentary Programming Announced

Long known as a banner destination for compelling documentary films, the lineup for the 2009 SXSW Film Conference & Festival will include:

**Objectified** – From acclaimed SXSW alumnus **Gary Hustwit** (*Helvetica*) comes a new film that documents the creative processes of some of the world's most influential industrial designers and looks at how the things they make impact our lives.

**New World Order** – Co-directed by **Andrew Neel** and **Luke Meyer**, this documentary offers a behind-the-scenes look at radio host and cult figure **Alex Jones** and other conspiracy theorists who are part of the underground anti-globalization movement.

**Winnebago Man** – After cursing his way through a Winnebago sales video, **Jack Rebney** became an online phenomenon seen by millions. Filmmaker **Ben Steinbauer** climbs to the top of a mountain and goes

deep into the woods to find the recluse who unwittingly became an Internet superstar.

**RiP: A Remix Manifesto** – Web activist and filmmaker **Brett Gaylor** explores issues of copyright in the information age, mashing up the media landscape of the 20th century and shattering the wall between users and producers.



RiP: A Remix Manifesto

ANDREW STRASSER

## SXSW On Demand!

**SXSW** and **IFC Films** are delighted to announce an unprecedented new partnership, which will give film lovers the opportunity to experience SXSW Film as it happens. Five exceptional films screening at SXSW 2009 will be available simultaneously on demand through **IFC Festival Direct**. These films include the world premiere of **Alexander the Last** from acclaimed Mumblecore innovator **Joe Swanberg** (*Nights and Weekends*, *Hannah Takes the Stairs*). Additional films include two SXSW premieres: **Javor Gardev's** striking neo-noir **Zift** and **Matthew Newton's** rousing comedy **Three Blind Mice**, as well as two celebrated films from SXSW 2008 that will have encore screenings this year: **Barry Jenkins' Medicine for Melancholy** and **Joe Maggio's Paper Covers Rock**. For updates, visit [sxsw.com](http://sxsw.com) and [ifcfilms.com](http://ifcfilms.com).



# UNCENSORED SKETCH COMEDY IS BACK



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## BMI brings DEVO to SXSW 2009!

On Friday, March 20, performing right organization **BMI** will partner with SXSW to present new wave progenitors **Devo** at the **Austin Music Hall** (208 Nueces St). The show will mark the climax of BMI's focused presence at SXSW 2009. Throughout the week, the organization will also stage indie rock showcases, orchestrate film and songwriter panels and host its annual invitation-only mixers (details to be announced soon).

In addition, Devo will follow up their Friday performance with a **Saturday, March 21 interview** at the SXSW Music Conference. Those seeking The Truth About De-Evolution are advised to attend.

1978's Q: *Are We Not Men? A: We Are Devo!* ignited a devout underground following, and thanks to its smash "Whip It" and its corresponding video, the band emerged as early MTV heroes. Hits, including "Beautiful World" and "That's Good," followed before the members splintered off into numerous creative outlets including video direction and film and television music composition.



## Just A Few 2009 Showcase Highlights...

On opening night, Wednesday March 18, a dreamy showcase will take place inside the historic Central Presbyterian Church. Presented by **4AD**, the lineup features **St. Vincent, Department of Eagles, The Big Pink, Atlas Sound** and **Anni Rossi**. Embrace the quiet before diving into the madness of the rest of the week.

**Ponderosa Stomp's** final SXSW lineup is confirmed. On Friday at the Continental Club, **Roy Head, Barbara Lynn, Lil Buck Senegal, Classie Ballou, The Silver Apples, The Bo-keys, Little Joe Washington, Floyd Dakil, Huelyn Duvall, The Elite,** and **The Excels** will all take the stage. See who REALLY birthed that rock & roll sound. Long live the Mystic Knights of the Mau Mau.



The Sonics

**VICE Records** will melt Emo's on Friday night with a monster lineup, including **King Khan & the Shrines, Black Lips** and **The Japanese Motors**, but the evening will start with a set by the legendary garage-shockers **The Sonics**.



Explosions in the Sky

The lineup for SXSW Music 2009's stage at **Auditorium Shores on Lady Bird Lake** is shaping up. **The Arc Angels** headline on Friday night with **Explosions in the Sky** following on Saturday. Earlier in

the day on Saturday, no family should miss children's favorites **The Biscuit Brothers** in a special concert with the **Austin Symphonic Band**. The show is taking place on our special kids stage, Saturday at 11 am.

**ASCAP** will present an opening night showcase on Wednesday, March 18 at the Dirty Dog Bar, featuring **Natalie Portman's Shaved Head, The Temper Trap, Death On Two Wheels, Fool's Gold, Chief, The Gay Blades** and **Dananananykroyd**.



Natalie Portman's Shaved Head

**Alexandra Patsavas of Chop Shop** is curating her first-ever SXSW showcase with **Your Vegas, The Little Ones, Youth Group, Anya Marina, Republic Tigers** and **The Asteroid Galaxy Tour**.



Youth Group

Booking agency **Ground Control** will bring **M. Ward** to the festival this year to debut songs from his forthcoming album.

**Polyvinyl** returns to SXSW this year with a lineup that includes **SSLYBY, Lonely Dear, Asobi Seksu, Headlights** and **Cale Parks**.

See [sxsw.com/music/shows](http://sxsw.com/music/shows) for much much more!

## Keep Checking SXSW.com for up-to-the-minute Festival updates!

This year, SXSW made our first round of announcements earlier than in any previous year. This was due to the eagerness of the industry to stake its claim at SXSW 2009 well in advance. Already many blogs and websites have published misleading information about who may or may not be headed to SXSW 2009. Keep checking with us directly for the most up to date and accurate information available!

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# The Power of Tagging Goes Personal: Are We Human or Just Collections of Metadata?

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By Melissa Harrison

**W**

e're being watched.

Every time we swipe a credit card, flip the channel, or click "Search," someone takes note. In this increasingly tech-savvy world, our every move is recorded, analyzed and categorized by computer scientists and mathematicians, a global numbers elite that author Stephen Baker explores in his book, *The Numerati*.

Number-crunchers are combing through data to predict what we will do next at work, at the mall or in bed. They are picking up on our patterns: profiling us as big spenders, swing voters and even potential terrorists. To math experts, we are all just one big string of numbers.

And why shouldn't we be? We emit data everyday. We will sign up for the supermarket club card, dismissing the fact that it tracks our purchases, just as long as it shaves a dollar off those 12-packs.

These days, swapping out privacy for convenience has become routine, even rewarded. And that is exactly what the number-crunchers want, says Baker. They are mathematically molding our lives and have been doing so for quite some time. The only difference now? We no longer seem to mind.

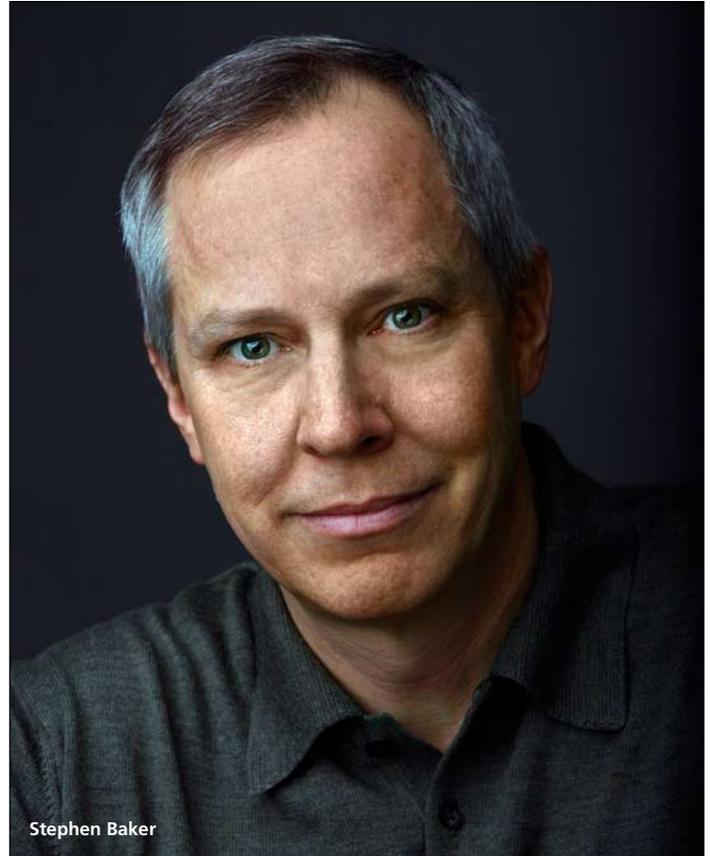
"Google is the best example," says Baker. "They store our data, search terms, likes and dislikes. Then they use that information to target the adspace next to our Gmail accounts. If they can correctly key into our preferences and get us to click, they stand to make a lot of money."

It is this lucrative cycle, says Baker, that continues to drive the digitalization of our culture and corporate world. Spot-on predictions mean power, so leave it to the math experts to jump into the numbers game — using society as the numbers. They are slicing our past behaviors into 0s and 1s, and feeding us into formulas that they hope will manipulate our future ones. In short, asserts Baker: we have been reduced to metadata, or data about data.

Picture your iTunes library. The song file itself is the data, and all of its defining characteristics — album art, playcount, genre — are the metadata. Given this information, iTunes is able to analyze, categorize and manage your music. (Shuffle? Not so random, actually.) It speaks to the truth behind metadata: by comprehending its parts, we can better control the whole.

It is a concept that can be applied to almost any industry where instinct and audience understanding are critical for success. Think marketing, new media and on the heels of the most expensive election in history, politics.

Fittingly, Baker devotes a portion of *The Numerati* to understanding the key role that statistical tracking plays in the political arena. He highlights a political research firm that uses metadata to break down the entire voting population into 10 groups ("right-clickers," "barn raisers"). Based on these personality profiles, each group is then targeted accordingly.



Stephen Baker

**"Number-crunchers are combing through data to predict what we will do next at work, at the mall, or in bed. They are picking up on our patterns, profiling us as big spenders, swing voters and even potential terrorists. To math experts, we are all just one big string of numbers."**

The most surprising aspect of this all, says Baker, is that analysts were forecasting political viewpoints based on factors that had nothing to do with politics. The firm believed political action could be predicted through how we think about other elements in our lives.

"They found that most of us don't like to think politically," says Baker. "We'll care about the everyday things — kids, parents, church — but beyond that, we can't name our Senator."

Still for political pollsters, swing voters are the coveted prize. Researchers set out to understand and influence them, doing so numerically. Step one: profile their past behaviors. Step two: micro-target and manipulate their future ones. In politics, the number-crunchers can effectively seal, or steal, the election.

## Stephen Baker to Interview Nate Silver at SXSW on Sunday, March 15

Nate Silver is typical of today's most advanced math-crunching experts in that he smoothly translated his skills from one industry to another, moving from providing content for a baseball website to amazingly accurate predictions the 2008 presidential election.

Last March, Silver launched FiveThirtyEight.com – a political website dedicated to statistically analyzing polls and calculating race winners. In the months leading up to Election Day, FiveThirtyEight rose through the ranks because of its on-the-mark predictions – and leading man Silver became an in-demand political analyst.

"He was just more accurate than the competition," noted Baker. The final numbers would prove it: Silver correctly called 49 out of the 50 states, predicted the winners of every Senate race, and nailed the popular vote within one percent of its final tally.

"He was on top of his game the entire time," said Baker. "I want to ask him: 'What's next?'"

But it does not always go as planned. Case in point, the 2008 election. Baker notes that this was a scenario where, much to the dismay of the math experts, micro-targeting didn't work. In fact, he argues, the election was won in large part due to a force that is decidedly the opposite: mass appeal.

"It came down to these macro forces. We had a magnetic personality on the left, the issue of the economy, the historic scenario ... That was enough to cancel out any impact that the Numerati hoped to have," says Baker. "It just goes to show that you can't rely solely on the [data]."

But in other areas, given the influx of mainstream social media and a culture that is increasingly bent on connection, the data can be pretty hard to ignore.

From instantly publishing front-row concert photos on Flickr, to announcing that you are sipping a latte on Twitter, to checking up on your ex on Facebook – all from the comforts of your PDA, no less – the generational gap has struck a chord in our closely-watched, media-savvy society.

Now, we are less likely to mind that corporate America is cataloguing our behaviors, because in essence, we are broadcasting them out to the world anyway. We're an audience of the willing. "In many ways," says Baker, "data trackers are being given more information than they know what to do with."

And the data cataloguing is a good thing, he insists. Baker points to new developments that would not have been possible without the vast tracking of recent decades: advancements in health and national security, a better understanding of new media, a constantly-evolving technological arena. He also acknowledges the existing criticisms about privacy, but says that the times – both our standards and the situations we find ourselves in – have changed.

"Compare the Facebook generation to that of their grandparents," Baker says. "You can bet the younger ones have a lot more to say."

So despite increased opportunities to get under the mathematical microscope, we are still ultimately in control over what data we emit. The trick, says Baker, is knowing which data makes us findable, and which does not. And as far as lack of privacy in the numbers system? It's a double standard. We can't criticize a game that we so often willingly play – now more than ever.

"Besides," Baker insists, "We never really had that much privacy in the first place." ■

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# Advertising Executives Emphasize That Small is Big in Our Connected Culture

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By Liz Miller

**F**irst-year SXSW speakers Linda Kaplan Thaler and Robin Koval are looking forward to attending the Interactive Festival, but their panel presentation on “The Power of Small” is only one reason. For them, the real action will take place between panels, when registrants mingle in the halls.

“Abraham Lincoln said he got his best information in the hallways, and I think where a lot of learning happens is just people making small talk,” Kaplan Thaler said. “It could be the person that you’re sitting next to, it could be the person that you’re helping get a cup of coffee, that you’re going to learn something from.”

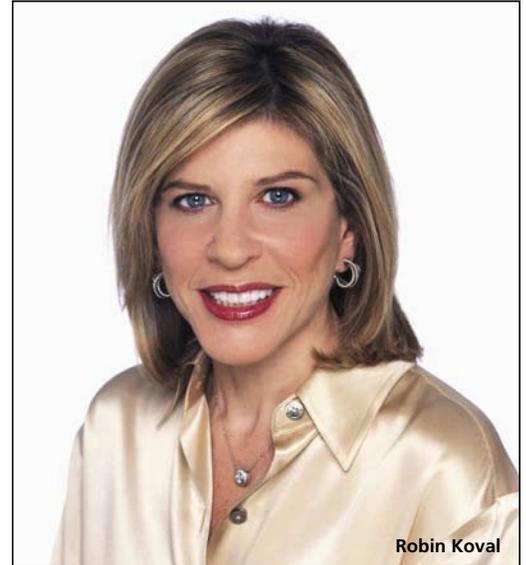
As heads of the Kaplan Thaler Group (KTG), an award-winning advertising agency, Kaplan Thaler and Koval have been responsible for such notable campaigns as the Aflac Insurance duck and the Herbal Essences “Yes, Yes, Yes” shampoo commercials, but they are also co-authors of the upcoming *The Power of Small*, whose message the pair hopes to spread while in Austin.

*The Power of Small* builds on the themes of Kaplan Thaler and Koval’s 2006 best-seller, *The Power of Nice*, emphasizing the seismic effects that one small action, such as giving a stranger directions or buying a bran muffin to share with a potential business partner, can make on your professional or personal life.

It is a theme that directly relates to the Kaplan Thaler Group’s work in creating advertising for both the old media and new media worlds. “The model has changed,” Koval says. “It’s really about finding all the little places where all the people who make up a potential audience might be and figuring out how you can get to them.”

While their strategies might vary on a client by client basis, every Kaplan Thaler campaign eventually takes on a cross-media approach. For a recent Dawn detergent campaign, KTG created traditional advertising that also promoted a “dancing hands” video competition hosted exclusively online. “A lot of times we’ll do a commercial,” Kaplan Thaler explains. “But the commercial is really there to redirect people to the Internet.”

In addition, the new media elements of these campaigns make it possible to interact with their target demographics much more directly, which enables KTG to better tailor its own work and provide its clients with better information about the likes and dislikes of its customers.



**“The digital world has condensed the planet into this sort of cozy community of billions of people, and it’s shrinking by the nanosecond. Any one of us can have a huge impact.”**

What attracts both women to the new media components of advertising is the endless opportunity to think innovatively. “We’re creative about storytelling and selling,” Kaplan Thaler says. “But we can be more creative in terms of getting those messages out.”

Both women look forward to engaging with the SXSW Interactive audience to find out, in Koval’s words, “What the world’s going to be like in 25 years,” while also promoting their own “think small” ideology.

“We live in a world where everybody feels like the big guys win,” Koval says. “But I think what we’re seeing now is the big guys, not only do they not win; they sometimes make gargantuan mistakes. I think it’s a great message for an audience that is inherently independent-minded.”

“The digital world has condensed the planet into this sort of cozy community of billions of people, and it’s shrinking by the nanosecond,” Kaplan Thaler states. “Any one of us can have a huge impact. The days when you thought you needed a million dollars, a recording contract, some large entity to make your dreams become possible, are really becoming history. Small is the new huge.” ■

Linda Kaplan Thaler and Robin Koval will take part in the “Power of Small” panel on Monday, March 16.

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# Loopt's Sam Altman Brings Location to the Social Networking Landscape

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By C.C. Chapman

**N**ext month at SXSW, Austin will become the epicenter for a gathering of thousands of musicians, filmmakers and geeks from every corner of the globe. Many will have two questions on their minds: where are my friends, and what are they doing? Whether during the day in the convention center or at night at the variety of locations on Sixth Street, everyone will want to know where the fun is, and who they might know there.

Two years ago, Twitter stepped in to assist with this need and has continued to grow ever since. And at this year's SXSW, there is a new kid in town: Loopt.

Loopt is a revolutionary social-mapping and communication service that allows you to share your location and activities with anyone you wish, via your phone's GPS feature. Sam Altman is the creator and CEO of Loopt and will be one of more than 500 speakers at the 2009 SXSW Interactive Festival, leading the panel titled "Location, Location, Location: The Future of Mobile Advertising."

At only 23, Altman's current focus is on product vision, assembling a passionate team to realize that vision and making sure people have fun while they do it. Before founding Loopt, he studied computer science at Stanford University, where he focused on security and machine learning and also helped to build an autonomous helicopter navigation system.

He explains that the idea for Loopt arose in 2005 and was based on "one observation: when I was at Stanford, and a bunch of people would leave a class, the most common question was 'Where are you?' and they'd have to call thirty people and ask them that." Altman raised this idea to his friend and eventual co-founder Nick Sivo, and that summer they secured funding to build a prototype.

By the end of 2005, the response to the prototype was so strong that Altman and Sivo made the decision to leave school and pursue their dream full-time. Eventually, they accepted more seed funding from Sequoia Capital and New Enterprise Associates to help assemble a team and build the business. Loopt has continued to improve and grow ever since.

According to a March 2008 Pew Internet Research survey, 62% of all Americans are part



**"We are the first company to ever get deals on location from all the U.S. carriers," says Altman. "So the amount of coverage that we have and the network affects really bring the service to a different level."**

of a wireless, mobile population that participates in digital activities away from home or work. This feeds into Altman's philosophy about mobile phones being about two major things: "One is connecting the people and connecting their places. Two is about location and the fact that your phone's location is changing all the time, which is what really what makes it a mobile phone."

Altman sees Loopt helping to connect people, "whether it is a friend to see, coffee shop to hang out at, or a friend to meet at the coffee shop." Loopt can assist with all of this.

Real-time recommendations on businesses or services near you are coming from a variety of sources right now, including Google and Yelp. Rolling out soon will be sponsored listings and other forms of advertising, which is the topic for Altman's speech at SXSW.

Altman sees mobile advertising as a growing area: "It is not gigantic yet, but it is growing really fast. If you look at the month-by-month growth, it is probably outpacing any other form of advertising, especially around location-specific advertising. There are way more partners who want to work with us on local targeted advertising than we have the capacity to accommodate."

He continues: "I think it is very unique to mobile. It is so trackable and so actionable, especially in an economic downturn like this. Advertisers see a lot of appeal there."

As more of our lives and activities begin to appear online via status updates, uploaded photos and other events, many people begin to worry about privacy. You may be comfortable becoming "friends" with semi-strangers on some networks, but would you want to share your exact location at any given time? "We try to be clear that this is not social networking," Altman explains. "The idea is not to be friends with lots of people you do not know, but to use this with a core group of friends you really trust."

With competitors such as Brightkite and Dodgeball, Loopt is not the only solution in the mobile networking space, but Altman feels his application is different in one very important way: "We are the first company ever to get deals on location from all the major U.S. carriers. So the amount of coverage that we have and the network affects really bring the service to a different level."

In the future, Altman believes that Loopt will become even more integrated into your phone's native experience: "When you are looking at your phone's main home screen, if a friend of yours that you have not seen for a while is near you, it will say 'Hey, Sam is not usually in Boston, but he is right now.' Or it will say, 'Hey, you are near a coffee shop that we really think you will like and it is 3 o'clock in the afternoon; just wanted to alert you of it.' So it becomes a sort of passive alerting based on proximity."

Since being featured in a recent nationwide Apple iPhone ad, user sign-ups have been climbing. "All we say is over a million," replies Altman when asked about their user base. The exposure, he believes, "has been great press for our ability to scale quickly. I think we are ready for it." SXSW should be another great test to see if that scalability holds up to an onslaught of new media enthusiasts.

This marks the first time that Altman has ever been to SXSW, and he is very excited about the whole experience. "Everyone that goes tell me that they went in with expectations, and that the whole experience is worth even more than the sum of its parts." With Altman's helping attendees, speakers and organizers stay connected during the Festival, we're looking forward to hearing his thoughts about his time in Austin. ■

The "Location, Location, Location: The Future of Mobile Advertising" panel will be held on Tuesday, March 17.



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For information on how to get your video game related company involved in the ScreenBurn Arcade, email [Lindsay@sxsw.com](mailto:Lindsay@sxsw.com).

For complete details on all ScreenBurn at SXSW activities (as well as daily updates on the latest game industry news), surf to [screenburnatsxsw.com](http://screenburnatsxsw.com).



# Rachel Kramer Bussel Offers a Tasty Recipe for Food-Blogging Success

By Emily Farris

**A**rmed with a dozen multi-colored cupcakes, Rachel Kramer Bussel was on her way to a party. Those 12 cupcakes would be 11 before she reached her destination, though; Bussel was in the middle of celebrating her blog, *Cupcakes Take the Cake*'s "blogiversary month," in which she would eat a cupcake a day and then post about it. That particular December evening, Bussel's cupcakes were from the bakery that had inspired the launch of her blog four years earlier.

"It's strange to think that this thing I love, that I started on a whim, is this business now," Rachel Kramer Bussel said over tea near New York City's Union Square Park. "I'm not a foodie at all, but when Sugar Sweet Sunshine opened on the Lower East Side in 2004, it was around the same time this book *Hey There, Cupcake!* came out, so I decided to start a blog about cupcakes," she said.

Bussel can best be described as a cupcake fan girl. She does not bake and admits that she knew next to nothing about food blogging when she launched *Cupcakes Take the Cake*. But her enthusiasm was contagious, and within a week of posting sporadically about cupcake books and cupcake-flavored lip balm, readers began to send her links and photos. A few months later, two of Bussel's friends joined as contributors, and after a little media attention, the blog was growing faster than any of them could have imagined.

"I really didn't think it would come to much," said Bussel, who is an editor at *Penthouse* by day and an erotica writer by night and still only moonlights as a food blogger. She estimates that she now spends nearly 15 hours a week on the blog, posting about bakery openings across the country, cupcake meet-ups and how cupcakes have infiltrated popular culture. "Cupcake" topped Google's list of "fastest rising recipe searches" in 2008, and more than once, Bussel proudly referred to a picture of a Barack Obama cupcake that appeared in *Time* magazine.

Even when she has less time to devote to writing on the blog, Bussel still manages to post at least six times a day, uploading colorful close-ups of icing and sprinkles set against the blog's sickly-sweet pink background. Bussel suspects that it is the pictures, and the frequency with which they are posted, that keep her 40,000 weekly visitors coming back for seconds: "My lawyer friend put it best. She said when you're having a bad day at work, you go to our site and it makes you happy. It's cupcake porn."

While Bussel and three part-time contributors fill the site with their round-the-clock cupcake updates (generally 10 to 15 per day), pictures and recipes, *Cupcakes Take the Cake*'s success must also be attributed to its interactive component. Anyone can upload pictures to the blog's Flickr pool—a veritable cupcake cyber orgy—and Bussel recently reached a broader audience with the social networking tool Twitter.



**"My lawyer friend put it best. She said when you're having a bad day at work you go to our site and it makes you happy. It's cupcake porn."**

Last year, Bussel and her fellow bloggers appeared on the Martha Stewart Show during "cupcake week" and were nominated for a Bloggie Award. And because her blog is the first site that comes up when one searches "cupcake," it was a natural progression to bring on advertisers. In 2008, cake-related businesses and Foodbuzz.com began advertising in the sidebars, and Bussel said that while the revenue is not quite enough to live on, it is significant.

Even with all of her success, Bussel said she was late to the advertising game, and if she had to do it all over again, the first thing she would do is buy a URL, as opposed to having a Blogspot address: "For me, it's been a lot of trial and error but we've figured out how to use social networking sites like Facebook, MySpace, Twitter and especially Flickr to our advantage."

Using those tools, Bussel said, "Any blog can succeed, but you have to know your topic and be authentic." ■

Rachel Kramer Bussel will host "Nom Nom Nom: The Secrets of Successful Foodblogging" panel at SXSW Interactive on Tuesday, March 17.

# The Brits are coming...

<http://digital-mission.org>

The 35 hottest digital companies in the UK are heading to SXSW interactive 2009. See them at the Digital Mission expo stand (look out for the British flags) and at the Great British Breakfast on Tuesday, 17th March.



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For more details and Digital Mission activities during SXSWi, please see <http://digital-mission.org> or contact Chinwag on +44 (0)870 730 7313, email:mission@chinwag.com

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# *I Love You, Man* Shines Spotlight on Bromantic Comedies

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By Marshall Heyman

**W**ith *Wedding Crashers*, *Knocked Up*, *Pineapple Express* and *Superbad* setting the box office on fire, the last few years have brought the issues of male friendship front and center. John Hamburg, who wrote *Zoolander* and *Meet the Parents* and wrote and directed *Along Came Polly*, explores the issue of “bromance” in *I Love You, Man*, which opens this year’s SXSW Film Festival on Friday, March 13, and hits theaters later in the month.

Paul Rudd plays Peter Klaven, a metrosexual L.A. real estate developer, who proposes to his girlfriend (Rashida Jones), only to realize he doesn’t have any male friends who can serve as his best man. He goes on a series of “man-dates” and hits it off with Sydney Fife (Jason Segal), but the intensity of their relationship starts to put a strain on Peter’s own engagement.

## How did you come up with the idea for *I Love You, Man*?

**John Hamburg:** The idea was based on a script called *Let’s Make Friends* by Larry Levin, with whom I share a screenplay credit. My fellow producer, Donald de Line, sent me the script years ago to see if I was interested in developing it. I always loved the idea, but I went on and did my other movies. A couple years ago, I was thinking about my

own life and my 78-year-old father, who started walking his dog in the park and met a friend and hit it off. The world of male friendship started to become very interesting to me. I developed my own version of the script. I set it in Los Angeles and created this Peter Klaven character who basically spent all his time with girlfriends and focusing on his career. I think that’s a very common thing.

**The movie seems to deal a lot with the spectrum of masculinity. Andy Samberg’s character is not what you’d expect from a gay male, while Paul Rudd’s character is straight but has inclinations toward more female things.**

**JH:** I find in my life that people are in the middle a lot. They’re not either one way or another way. Some of the conversations I have with my friends when our wives or girlfriends go into the kitchen involve trying to figure out where to get a good shirt or a good pair of shoes. Then we transition to sports or to more “male” categories. I thought it would be interesting to create a metrosexual leading character and then have him have a gay younger brother who doesn’t fit any of the stereotypes of being gay and is more of a traditional guy’s guy than his straight older brother. I hadn’t seen that story told a lot.



Jason Segal, Paul Rudd and Rashida Jones in *I Love You, Man*.

**Did you think about how Judd Apatow has been portraying men lately?**

**JH:** Judd is a friend of mine. We worked together on *Undeclared*, one of his TV series. That's where I first met Jason Segal. Judd's definitely done a lot of male bonding stories, but these are stories that I've been telling since I began making movies. My first movie is called *Safe Men*, which would now be looked at as a bromance. It's about a team of singer songwriters who are forced to become safe crackers. But it's all about this world of male friendship. The script that *I Love You, Man* was based on was written in 2002, before this bromance explosion took place. What Judd has done is in the great tradition of comedy and male buddy movies, but it's not something I consciously thought about. One of the great things he's done is open up casting. There's not a list of five stars anymore.

**Is bromance just a synonym for a buddy comedy now?**

**JH:** I think it's the name that's popular. Maybe we're more comfortable with men being sensitive and talking about their feelings, but I actually think it's been around for a really long time. *Some Like it Hot* or *Butch Cassidy and the Sundance Kid* are bromances. The women are marginal and the movies are about the friendships between the guys. Behind all these things is a romantic angle. Are these guys in love with each other? We definitely confront that head on in *I Love You, Man*.

**Do you feel that dynamic is a big issue in male friendship these days?**

**JH:** There's a lot of loaded baggage with male friendship. Men are a little more private with their feelings traditionally. There hasn't been a lot of time for men to reach out and make new friends, which is such a vital part of life. I thought it was interesting to explore this uncomfortable, awkward idea. I'm an adult, how do I go out and meet a friend? You know how to meet a significant other, whatever your sexuality. There are many outlets to do that.

**The romantic idiom you work in is from a male perspective. Is that conscious?**

**JH:** You write what you know. I'm a guy and that's my perspective. I try certainly to be attuned to the way women speak and think. *I Love You, Man* is a male-oriented movie, but there are many women characters. My goal was to make them sound as real as possible. The movie is about friendship in general: Is it weird to have your girlfriend be your best friend? Some people put a stigma on that, and I wanted to explore that.

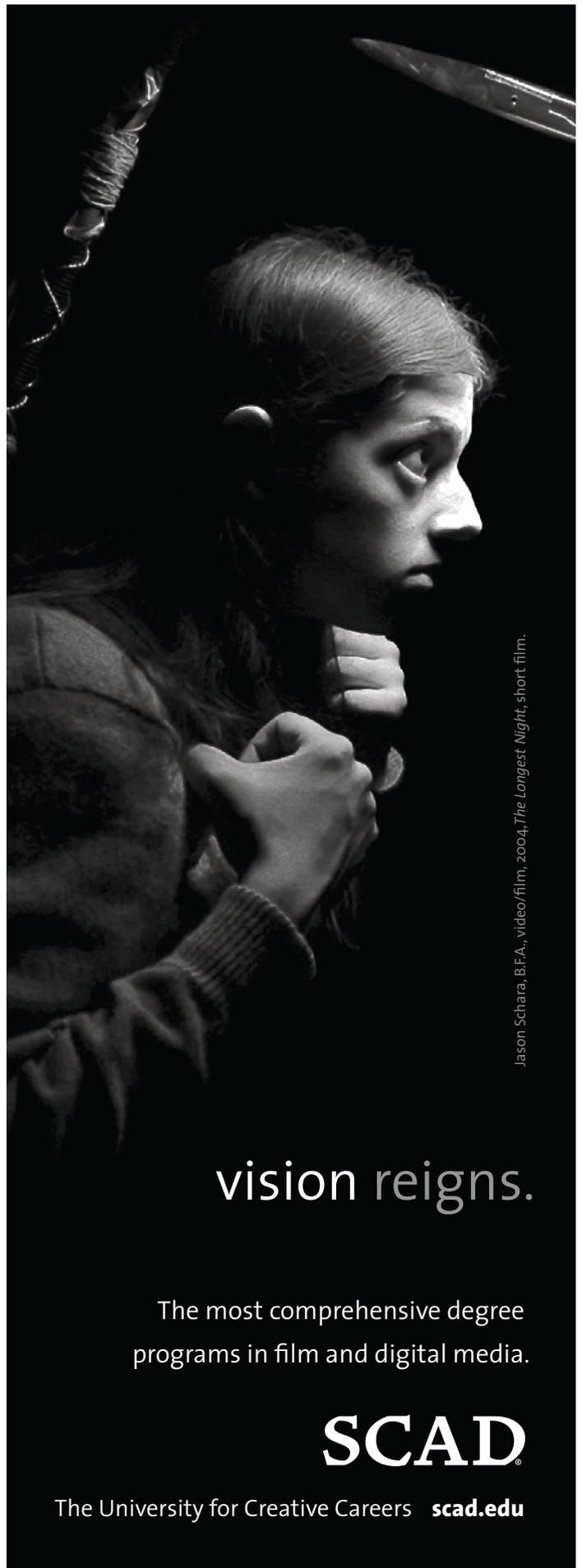
**It's funny you're in the opposite situation as your character.**

**JH:** As an adult male guy in his 30s, however, I still meet guys and think, I'd really like to be friends with that person, but who's going to make the first call? You feel really happy when someone you connected with calls you and says, "You want to go to a movie?" I do, I really do. It's more awkward than when I was dating and asking a woman out to dinner.

**Are you excited about SXSW??**

**JH:** I've never been to South by Southwest, but I've heard it's one of the most fun places you can show your movie. I've been to Austin once and absolutely loved it. And I'm a big Whole Foods guy, so I'll have to bring my canvas bags down and stock up. ■

The world premiere of *I Love You, Man* will open SXSW Film 2009 on Friday, March 13 at the Paramount Theater.



Jason Schara, B.F.A., video/film, 2004, *The Longest Night*, short film.

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# Col Needham: IMDb.com's Quiet Leader Has Big and Bold Ideas

By Noah Stroehle

**C**ol Needham may be one of the most ardent lovers of cinema breathing right now. What started as the computer programmer's personal database to keep track of his constant — some might say fanatical — intake of film has evolved over the past two decades into the cyber-heart of the entertainment industry, IMDb.com.

During SXSW 2009, Needham, founder and CEO of IMDb.com, will be a featured guest of the Film & Interactive Festivals. The genesis of IMDb.com will likely be one of the topics discussed. Not only is it an inspirational story, it is also testament to the power of a small, motivated group of people drawn together by a common affinity.

British-born Needham cites the beginning days of VHS as having an enormous impact in England on “the first generation with the VCR,” not only because of the scarcity of movie theaters in rural

and television titles. Its user numbers are equally impressive: 57 million unique users per month and 2.5 billion page views per month, which places IMDb as the 21st most popular website in the United States.

Needham seems proud of these numbers, not for the accomplishments they illustrate, but as proof that the hard work of Needham and his many collaborators has paid off.

As for what lies ahead for IMDb, Needham outlined the major projects underway: “Three of the bigger, most interesting things that we’re doing are: first, we’re creating more international versions of IMDb.com. In fact, we released IMDb.com in German at the beginning of November 2008, with more versions coming out next year. Second, we acquired Without A Box in January of 2008, which is an online service that connects independent filmmakers directly to film festivals, allowing filmmakers to submit their work to festivals electronically. The



## Col Needham [More at IMDbPro »](#)

### Overview

**Date of Birth:** [26 January 1967](#), [Manchester, England, UK](#) [more ▶](#)

**Trivia:** Founder and managing director of the Internet Movie Database.

**NewsDesk:** [The Story Of The IMDb](#)  
(4 articles)  
(From [TotalFilm](#), 12 December 2008, 5:29 AM, PST)  
[Watch films for free, legally, online now!](#)  
(From [The Hollywood News](#), 17 September 2008, 12:31 PM, PDT)

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areas in England, but also because it suddenly made available an expanding body of films to the general public that they had little or no access to before.

“In the early 1980s, my family got a VHS player,” he remembers. “A friend of the family owned a VHS rental store and he would lend us movies for one or two weeks at a time ... I saw *Alien* 14 times in 14 days.”

Needham feels his love of cinema began at age four with a theatrical encounter with *Snow White and the Seven Dwarves* and a few years later, *Jaws*. This budding love coincided with another personal love that was introduced to Needham in the late 1970s: the home computer: “This set in motion a collision course ... By the mid-‘80s, I was seeing so many films that I began to lose track. I started a paper-based diary which lasted about two weeks before I converted it into a database.”

Today, that database holds over 1.3 million titles, over 24 million filmography credits, and just over 3 million cast and crew profiles. In 2007 alone, IMDb.com added over 20,000 new titles to its database of film

last thing, is that we want to put a Play button next to every film title or television episode in our database.”

Needham, already infectiously enthusiastic, becomes audibly ecstatic: “I’m the most excited about this last one, because it kind of brings me around full circle to those early days in the ‘80s when VHS tapes became available and suddenly, you could see all these movies that you didn’t have the chance to see before. We’ve got all the information, now we’re going to offer any film or television show for free, for any user, anywhere in the world.”

Essentially, IMDb.com hopes to turn the computer and the VCR/DVD player into one machine, with a free rental store as expansive as the industry permits, consolidating a great many consumer expenses in the process. ■

Col Needham will be the subject of an informal discussion moderated by Eugene Hernandez, *IndieWIRE*'s cofounder and Editor-in-Chief, on Monday, March 16.

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# Jan Harlan Shares Inside Perspective on Stanley Kubrick

By Michael Bergeron

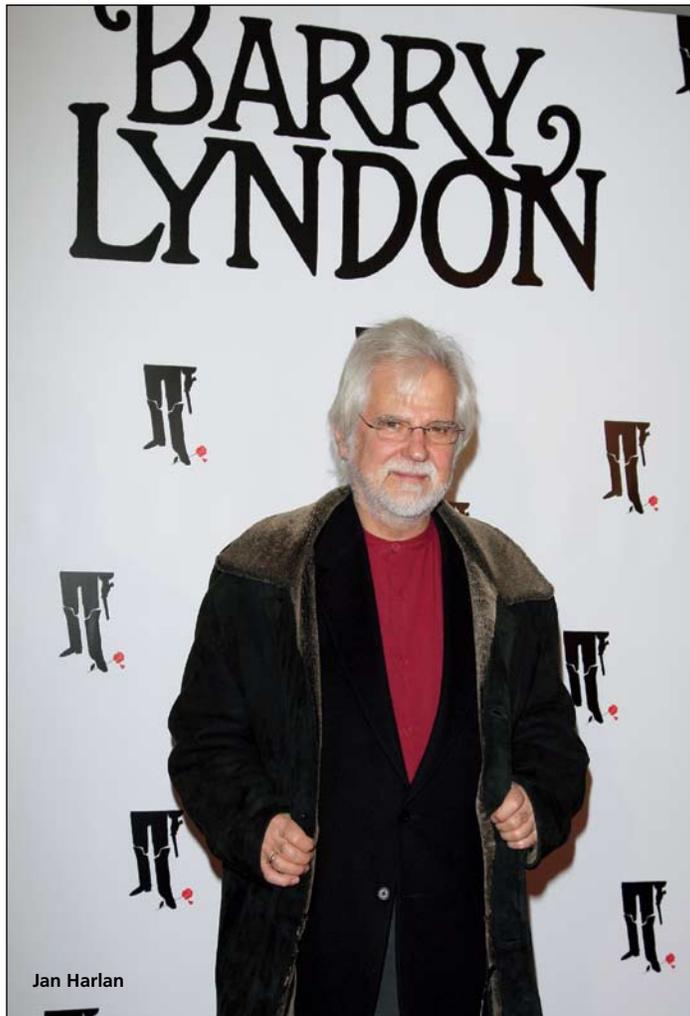
**E**ven though Stanley Kubrick died in 1999, his passing has not diminished film fans' regard for his filmic vision. It is hard to imagine that anyone knew Kubrick's work better than Jan Harlan, his brother-in-law, frequent executive producer and director of the documentary *Stanley Kubrick: A Life in Pictures*.

At the 2009 SXSW Film Festival, Harlan will participate in a conversation that will explore his collaborations with Kubrick, from the unmade Napoleon project through *Eyes Wide Shut*, Kubrick's final film, as well as Harlan's executive producer role for *A.I. Artificial Intelligence*.

"What is important to mention is that any great artist will consciously or subconsciously influence a future generation," Harlan said regarding Kubrick. "Turner, the French Impressionists and Picasso forever changed future generations of painters. The same influences can be observed in composers. Kubrick forever changed the genre of science fiction with his film *2001: A Space Odyssey* or in the way a filmmaker uses classical music in unrelated settings. The common denominator in Kubrick's films is the critical look at human vanity and folly and our tendency to self-destruction."

Few if any directors enjoyed the kind of carte blanche Kubrick had in his nearly 30-year relationship with Warner Brothers. "The first film for WB after the abortive Napoleon project was *A Clockwork Orange*," recalled Harlan. "The film was a huge success and was produced for little money. Stanley was a great trustee. He earned his freedom and trust from WB by being careful with money and always delivering an unusual and mature work of art, whether greatly successful or not. Trust must be earned and can never be demanded. There is no security in this business, but Stanley was a reasonable risk to take."

In addition to the films we are familiar with, Kubrick worked on projects that never reached fruition, including *A.I.*, and at one point wanted



PASCAL LE SEGRETAIR

**"The common denominator in Kubrick's films is the critical look at human vanity and folly and our tendency to self-destruction."**

to produce the film with Steven Spielberg directing. "Kubrick admired Spielberg because he was so different and offered *A.I.* to him, although he would have loved to do it himself. But he considered Spielberg the better director for this futuristic and black fairy tale," noted Harlan. The film was eventually released in 2001 with Spielberg directing and producing.

From the equipment to his collaborators, Kubrick constantly sought innovation in his films with his use of music (and specifically his penchant for waltzes) as a prime example. "He chose carefully and very deliberately, often editing the film to the music, rather than the other way around," explains Harlan. "He himself had to be satisfied with a scene and with his film in the first place. He then could only hope that a large enough part of the audience would follow him. They often did, but not always - this is the fate of an artist. Yes, he loved waltzes and would use a waltz when possible." For *Eyes Wide Shut*, a waltz in a minor key was decided on long before filming started, and in *2001*, a waltz showed the perfect harmony of the turning of the earth, the space ship and the space station.

Harlan says that Kubrick also excelled at using music to heighten the mood of a scene: "The Ligeti piano composition ('Musica Ricercata II') in *Eyes Wide Shut* was a very late decision. For a year he had the piano part, without voice, of Wagner's 'In the Greenhouse' in mind. Kubrick then changed this; it was too beautiful. He wanted the

biting-like-a-snake quality of the Ligeti piece."

Harlan explains that everything we see in a Kubrick film was there because: "Stanley Kubrick was a very demanding filmmaker, demanding a high standard and struggling all the time to deliver the best within his ability." ■

Jan Harlan will participate in a conversation with noted film writer Elvis Mitchell on Sunday, March 15.



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# Todd Haynes and Richard Linklater: From VHS to the Digital Age

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By Michael Bergeron

**I**n this age of Hulu, IFC on-demand and YouTube, Richard Linklater and Todd Haynes will always have the bond of VHS. Back in the late '80s, Haynes obtained a haul of European arthouse fare from Linklater and the Austin Film Society, including Chantal Akerman's *Jeanne Dielman, 23 Quai Du Commerce, 1080 Bruxelles*—titles that were then so hard to find that he later made a copy of his copy for the film's own cinematographer. Meanwhile, Linklater's dub of Haynes' Barbie doll Karen Carpenter biopic, *Superstar* (which, thanks to Richard Carpenter, is a cinema non grata to this day), "pollinated Austin," he says. "They were even showing it at [the University of Texas], and I could tell that it was off my copy."

The two directors next converged as members of the Sundance Class of '91—Linklater with *Slacker*, Haynes with the Grand Jury winner, *Poison*. "We were there with the weird films—more avant-garde stuff Sundance would never show in the main dramatic competition nowadays," Linklater asserts. "Back then I had 'Generation X' around my neck, and Todd had 'New Queer Cinema' around his. I remember him saying queer cinema isn't about sexuality, it's about narrative. Like, three act structure, that's straight cinema." So *Slacker* was queer cinema as well.

"Totally," says Haynes. "They were films that were really challenging form and structure and style. It felt like a very exciting time for film back then. It felt like films were being made out of necessity—which you don't always feel today."

Present company excluded. Because whatever has changed in independent moviemaking, from its commercial imperatives to its method of production to the disappearance of so many imprints and distributors, Haynes and Linklater's essential qualities as artists have not.

Linklater remains a cinematic scholar-cum-philosopher, even as he sprinkled a few studio comedies (*School of Rock*, *The Bad News Bears*) among more personal (*Before Sunset*) and topical (*Fast Food Nation*) and risky (*A Scanner Darkly*) films. "I'm in awe of his output," says the more fastidious Haynes. "And the range of work."

Linklater says it is "as hard as ever" to get movies made and financed: "But I've had as good a decade as anyone, so I can't complain. It's not supposed to be easy." His newest film, *Me and Orson Welles*, still lacks U.S. distribution, despite featuring *High School Musical* star Zac Efron. "He's the real deal," Linklater says.



Richard Linklater

GARY MILLER



Todd Haynes

## Coming Attractions

**Linklater** is working on "what in the previous world would have been an easy film to get off the ground," he says. "A college comedy. It's a guy's first weekend in college in 1980 – sort of my spiritual sequel to *Dazed and Confused*. None of the same characters. I hope I get it made in the next year." He's also halfway through 12 years of shooting for the provisionally titled *Growing Up*, with Ellar Salmon, Ethan Hawke and Patricia Arquette. "It just follows a kid, birth through high school. My kid got acne this year."

**Haynes** is in the early stages of a cable TV adaptation of the James M. Cain novel *Mildred Pierce*, in collaboration with *Old Joy/Wendy and Lucy* screenwriter Jon Raymond. "It's a long piece, and so different from the [1945] Joan Crawford film," he says. "And it's so completely relevant, because the book spans the entire decade of the Depression in Los Angeles. It still has the mother-daughter relationship at the center of it, but is much more about those details of survival during that time."

"He's a natural song and dance man, a natural actor. He's kind of like that perfect athlete who's just always had it."

Haynes, with his Dylan non-biopic *I'm Not There*, is coming off a visually sumptuous film that captivated mainstream critics and earned Cate Blanchett an Oscar nomination, yet is as off-kilter and searching as it might have been had he made as a Ph.D thesis. "I didn't even think of myself initially as someone who would be a feature filmmaker, quote-unquote," Haynes says. "My models as a student were more experimental filmmakers who would teach at Brown, where I went to college, who had an academic career, and that paid for their creative freedom to make films as they saw fit."

Instead, Haynes and his longtime producer Christina Vachon scratch and claw to get films financed for the marketplace. "Each one of my films has just been such Herculean effort to get off the ground," he continues. "That's largely because they're just sort of weird—they don't necessarily communicate their emotional enticement on the page. The *I'm Not There* script was kind of impenetrable. It's very much like the finished film, but without the music, and sort of without the pleasure. It took a huge leap of faith from so many of those amazing actors to jump on board. But I was given this amazing ... the keys to the palace of Bob Dylan, and his approval for me to do my weird take on his life and work. I just didn't want to fucking give in."

At the same time, he does want to engage the world, even if that mostly happens via DVD. After all, even Dylan would not have been Dylan if he had not sold some records. "Film is a popular art form," Haynes says. "For someone like Hitchcock, who was able to engage the masses in his work, but also imbue it with complexity, perversity and critical points of interest, is such an amazing feat."

"I always say if you make a film that's personal, like when I do *Before Sunset* or *Waking Life*, well, don't expect anyone to like it," offers Linklater. "So the occasional times when your funky little idea fits into the world, you just kind of feel blessed. Sometimes it does, and sometimes it doesn't."

"Or most of the time it doesn't, and sometimes it does—that's what I'd say." ■

Richard Linklater and Todd Haynes will participate in a conversation at SXSW Film on Tuesday, March 17.



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## The Reeperbahn Feeling Comes to SXSW

THE WORD REEPERBAHN IS LOADED WITH DELICIOUS INNUENDO. The street itself, near the ancient harbor in Hamburg, Germany's St. Pauli district, is known as die sündige Meile ("the sinful mile") because of its long association with sex, drugs and rock and roll.

For decades, it has been the port city's red-light district, boasting (now-defunct) brothels such as the late, and some say lamented, Luxor Hotel. It is also known as the place that turned the Beatles from young wannabe rockers to budding stars; John Lennon was once quoted as saying that though he was born in Liverpool, he "grew up in Hamburg." More specifically, Lennon was referring to the clubs along the Reeperbahn.

But the fabled street's latest incarnation involves a more reputable and orderly type of trade: the international urban music festival. For the past three years, the neon-blazened district has been home to the Reeperbahn Festival, a unique breed of European festival, held each year on the last weekend of September.

Similar in design to SXSW, the festival showcases up-and-coming bands in clubs along its Great Red Way, aiming to create a cosmopolitan new scene in the old tawdry neighborhood and weave a funky new thread into Europe's rich music festival tapestry in the process.

This year, for the first time, the Reeperbahn Festival's founders are sending emissaries to SXSW so that American bands can get a taste of the event and perhaps get ready to fill out their own Reeperbahn applications. On Saturday, March 21, Habana Calle 6 will host a day of Reeperbahn revelry, including a daytime barbecue and a night-time showcase.

It's an appropriate convergence, given that Austin's own SXSW inspired the emerging German festival.

"Reeperbahn started in 2006 after one of the (future) founders went to Austin for SXSW," says Ann Forker, the three-day festival's public relations director. "He realized that we have the same conditions here, with a long street — the Reeperbahn (somewhat comparable to Austin's 6th Street), with lots of clubs and a very strong music scene — and that we could have a similar event like SXSW here in Hamburg."

Forker says that for Europe, it was a concept whose time had come. "There's no other festival or event comparable to this in Germany,"

she says, adding that the Eurosonic Festival in Holland "is quite similar to the festival here ... but it's more focused on music business people, and we are more focused on the guests who'd like to see the events."

Last year, the festival drew 13,000 attendants and featured 145 bands in 19 venues along the one-mile *bahn*, and this year its organizers expect at least that many bands and festival-goers.

"For 55 Euros (approximately \$73, as of mid-January), I think it's a good price for all the music. It wasn't so easy to establish an event like this," Forker says. "People have to spend money on this and don't know what to expect. But after three years, the concept is understood here, and the people trust that we'll offer them a good lineup of bands who will become bigger (on the international stage)"

For its assault on Austin, the Reeperbahn's showcase will include performances by the Danish synth-electronica duo, Murder.

Jacob Bellins, one half of Murder, took a break from recording in his hometown of Copenhagen to talk about his upcoming trip to the United States, and particularly to SXSW this spring.

"I have the feeling that it's a good place for up-and-coming bands," Bellins says of SXSW. "We know a couple of friends who have been there ... and also know some Danish chaps who live in Austin, and I'm looking forward to seeing the land and the country. I've heard it's very beautiful there."

Bellins says that, like many Europeans, he battles a pre-existing notion about Texas' landscape: "I think I have the image of a dry, desert type place - that is the stereotype that some Europeans have."

But he says that stereotypes, including the classic one of tall, big-talking Texans, aren't foremost in his mind: "Sure, I think that we have some general ideas about Texas, but I don't know if they're true. Maybe it will be the same thing as we have here (about) Denmark. A lot of people think it's covered with snow here, and that we have polar bears. I've had people ask me that."

Besides, he adds, "It's not really important, those stereotypes, when it comes to meeting the real people. I've never been to the United States, only to Canada, and I'm looking forward to going."



Wallis Bird



Murder

PHOTOS: WWW.MEDIASERVER.HAMBURG.DE

By Shermakaye Bass



Große Freiheit 36

PHOTO: WWW.MEDIASERVER.HAMBURG.DE

As for Reeperbahn reps, Forker says their primary goal at SXSW this year is to establish their brand: "We're still a more German festival, so we have people from all over Germany coming to Hamburg, and we are trying to (push) the international part. The goal in Austin is to put the label on the international market, and the best place to do it is to go to the place where all the international business players are. And they are definitely always going to SXSW."

Forker adds that Austin was the "initiation, the inspiration, for our event. We went to SXSW twice before just to know how it works, and last year we went to check it out under the aspect of, 'Can we do something at SXSW? Is it possible to put a showcase together there?'"

With the answer a resounding "yes," Reeperbahn Festival will sweep into the city with its decidedly edgy vibe. Its organizers hope they will introduce their own festival atmosphere to SXSW faithful.

"It's a big effort to bring bands over there, to do all the promotional work," Forker says. "But we have lots of support from the city of Hamburg, and we have been working almost a year with SXSW people."

In the end, she explains, Reeperbahn Festival's goal is not to become the kind of festival Austin produces: "That's a big goal, having 2000 bands playing every year. I don't think we have the capacity for such an event in Hamburg."

Mostly, she concludes, it is the city that will keep the Reeperbahn Festival unique: "Hamburg as a city is very special. You have the port, and its a very open minded, international city, young and creative ... I think the Reeperbahn is not only known for its red light district but also for its musical power."

So the festival's founders are hoping that in good time, that street of innuendo will also become associated with a vital urban music bash.

The Reeperbahn Festival "Tour" will stop at SXSW Saturday, March 21, at Habana Calle 6, at 709 E. 6th St. A meet-and-greet invitation-only barbecue will take place from 3 to 5 pm, with a showcase that night featuring Deichkind (Hamburg, Germany), Wallis Bird (Wexford, Ireland), Murder (Copenhagen, Denmark) and other bands, to be announced. The fourth annual Reeperbahn Festival in Hamburg will be held September 24-26. For more information, visit [www.reeperbahnfestival.com](http://www.reeperbahnfestival.com). ★



Historic Cruise Center, Hamburg

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Deutsches Schauspielhaus Theatre

# Beautiful Hamburg is a Center of Culture

By Heinrich Oehmsen

MANY OF THE 4.3 MILLION PEOPLE LIVING IN HAMBURG BELIEVE THAT it is the most beautiful city in the world. With its multifaceted architecture, exceptional cultural programs and unique entertainment district centered around the world-famous Reeperbahn, business people and tourists who visit the port city on the river Elbe are also enthusiastic about this northern German metropolis, the second largest German city after Berlin.

Traditionally, the city has always been shaped by its harbor. In the Middle Ages, Hamburg grew into a prosperous trade centre and has remained one since. With a turnover of almost 10 million containers in 2007, the port of Hamburg, which is also called “Gateway to the world,” is the second biggest port in Europe and the 8th biggest in the world. But nowadays there are fewer sailors populating the “sinful mile,” the Reeperbahn, with its numerous nightclubs and brothels. Due to the ever-decreasing lay days, the sailors of the large container ships seldom go ashore. The wicked red-light district has become an entertainment district full of musical theatres and music clubs. Every weekend, more than 100,000 people pass through the so-called “Kiez”, which refers to the Reeperbahn and its small side streets.

With three large musical theatres, one located in the middle of the harbor and only accessible by ferry, Hamburg has become the most important city showing musicals in Germany. But the city has more to offer than just pop-operas. Three of the most significant German theatres are located in Hamburg: the ‘Deutsche Schauspielhaus,’ the ‘Thalia Theater’ and the State Opera House. These stages are presented with awards on a regular basis, and their companies have received rapturous applause on their international tours.

Hamburg’s reputation as one of the most beautiful cities in the world is also based on the Alster, a large lake in the downtown core, and the exclusive residential areas. The Alster, surrounded by elegant boutiques and hotels, serves as a sailing and rowing area and invites cyclists and runners to enjoy this marvelous environment. Additionally, numerous canals and creeks, outnumbering the canal system of Venice, cross the city. Especially in the summer, many people in Hamburg use their boats as means of transportation.

The city’s wealth – there is no other city in Germany that has more millionaires than Hamburg – is primarily visible in the elegant mansions and Art Nouveau villas located on the enormous estates along the Elbchausee. The most magnificent street of the city extends for 10 kilometers between Altona and the noble suburb of Blankenese. Several parks situated on the right and left of the Elbchausee are favored



The view across the Alster lake.

PHOTO: WWW.MEDIASERVER.HAMBURG.DE

destinations by the inhabitants of Hamburg all year long.

Five churches dominate the skyline of Hamburg. St. Michaelis, the biggest one, is the landmark of the city. This special silhouette is still intact because no other building is taller than the chapels. All large churches endured the devastating air raids of World War II – except St. Nikolai. Its tower is its only remaining structure and now serves as a war memorial. Many quarters of the city were also destroyed in the 1944 air raids. After the end of WWII, numerous houses were rebuilt with brick and red clinker, a material that became a typical characteristic of several districts in Hamburg.

The people in Hamburg are not only proud of the city’s beauty, but also of its liberal views. Hamburg is an independent city-state with its own government within the Federal Republic of Germany. Conservation of freedom and independence remains a key element of Hamburg’s politics, because free trade has had existential importance for the city. Therefore, Hamburg is officially called “Free and Hanseatic City of Hamburg”.

Malicious tongues argue that people from Hamburg are reclusive, reserved and withdrawn. But these are only prejudices, and every weekend, visitors to Hamburg can convince themselves of the opposite when dropping by the Reeperbahn or one of the large fairs. The port city of Hamburg is not only the gateway to the world but also a very cosmopolitan place. ★

Heinrich Oehmsen is Editor for Culture and Media at *Hamburger Abendblatt*.

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Beach club at the river Elbe



Schunterblatt, Schanzen district

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# Germany's Port for Creativity

By Heinrich Oehmsen

HAMBURG PULSATES WITH CREATIVITY. The city of Hamburg is young and seems to be constantly on the move, and in the last few years, young people with innovative ideas have launched hundreds of start-up companies and opened dozens of small record labels, boutiques and artist studios in the city.

There are a number of clubs and hip stores in Hamburg. Some of these have long traditions; others only have a short lifespan because new buildings are taking their place. But the club owners are resourceful and continue to open new live music and dance venues in unconventional spaces such as vacant department stores, vaults under train tracks and undeveloped areas in the port.

Located in the harbor are a number of beach clubs, which are so busy in the summer that traffic jams block the surrounding access roads. Other hot spots in the city are the neighboring Schanzen and Karolinen districts. A few years ago, these areas were threatened to be demolished; today, one emerging fashion designer after another opens a boutique in the districts. Here you can also find cafes where you can get a haircut as well as numerous record stores that still sell vinyl. In the summer, the Schunterblatt street becomes an outdoor location where people celebrate throughout the night. But primarily these districts are meeting points for members of the creative community who birth ideas and conceptualize projects.

Hamburg is number one in the German advertising industry. Leading agencies such as Jung von Matt and Springer & Jacobi have their main offices in Hamburg, where they design campaigns for world-famous companies like Mercedes. The European location of the renowned Miami Ad School (MAS) is also in Hamburg, located in an old hospital. Hamburg is also the leading city in Germany for publishing companies.

Because rent is affordable and the university and hip parts of town are close to downtown and easily accessible by bicycle, Hamburg is



Festival location Prinzenbar

PHOTO: WWW.MEDIA SERVER HAMBURG.DE

popular among students and young people. Cultural diversity, charm, a large population and the city's unique beauty all contribute to the high quality of life in Hamburg. This makes it easy for the numerous advertising agencies and publishers to attract young and creative minds to Northern Germany.

The pop music community is characterized by a vibrant club district, with a variety of concerts showcasing superstars as well as talented newcomers, and a booming music industry with various record labels, music publishers and recording studios. Warner Music has its main office for Central Europe in Hamburg, and concert promoters Karsten Jahnke and FKP Scorpio, who organize a number of the largest festivals in Germany, also call the city their home. Three years ago, the city opened the Karostar music center in the middle of Hamburg. The tenants of this affordable new building include small record labels, music initiatives and musicians.

Hamburg also exports music. For example, German hip-hop by bands like Fettes Brot, Beginner and Deichkind have done well abroad. Even more popular are the guitar bands, especially the so-called "Hamburg School" (rock with German lyrics). The ground is fertile, and every year, new bands emerge from the rehearsal spaces, release their first records and enter the hard-fought competition with established acts and other talented newcomer bands. Due to the well-functioning club community, these bands get a chance to perform live and then go on tour with confidence.

This environment helped launch an event like the Reeperbahn Festival, which brings bands and music fans from around the world to Hamburg every September, because the city has open ears and is always ready for new sounds. The festival is another example of the continuously euphoric mood in Hamburg. ★

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Beatles Square on Reeperbahn

# Reeperbahn Was The Beatles Proving Ground

By Ed Ward

HAMBURG IS GERMANY'S MOST ENGLISH CITY. WHOLE MERCHANT AND banking dynasties of English-surnamed German families were drawn by its location, where the Elbe River, which stretches deep into the center of Germany's manufacturing and agricultural lands, empties into the North Sea.

If there's a port, you'll have sailors, and where you have sailors, you will have a district near the docks with bars, brothels, and gambling dens: a place like Hamburg's Reeperbahn. It was there that the Beatles turned from a clumsy bar band into an exciting live act.

In June, 1960, Bruno Kochmider, who had just opened the Kaiserkeller bar, went shopping for a top-notch rock and roll band in England. And he found one: the Jets, five young men who'd gigged around England and knew all the American hits.

On June 5, they opened at the Kaiserkeller, which was not actually on the Reeperbahn where the crowds were. So when Peter Eckhorn started courting the Jets to play his bar on the Reeperbahn, they were all ears. He offered more money, more exposure, and a half-way decent place to live, and in October, Kochmider was shocked to discover the sign in front of the Eckhorn Club advertising that the Jets were opening there.

Fortunately, he had a replacement. Kochmider booked another English band into another of his clubs, the Indra. They called themselves the Beatles, and, like the Jets, there were five of them. Mostly, they were very young; it was only later that Kochmider discovered that guitarist George Harrison was too young to be playing in bars at all. The bassist, Stu Sutcliffe, wasn't good at all, but his friend, John Lennon, insisted that he was part of the band. And on stage, they just stood there; Kochmider would show up at the Indra and yell from the back of the club "Mach Schau! Mach Schau!" Make a show!

Eventually, the Beatles improved and began to draw crowds away from the Top Ten, as the Jets had induced Eckhorn to rename his club. They did so well that Eckhorn sent the Jets back to England and pulled the same trick on Kochmider: November's headliners at

the Top Ten were ... the Beatles! But there was cosmic payback when someone discovered Harrison's age, and he was deported. The Beatles slunk back to Liverpool to await his 18th birthday. On March 27, 1961, they re-opened at the Top Ten, sometimes supporting Tony Sheridan, a guitarist-vocalist who had been one of the Jets.

Sheridan had star quality, or so someone at Polydor Records (Germany's largest label) decided, so in June, he did a day-long recording session. For a backing band, he chose the Beatles, credited on the ensuing record as the "Beat Brothers." The producer, Bert Kaempfert, may have had a number-one hit in America the year before with the instrumental "Wonderland At Night," but his idea of doing Sheridan doing a rocked-up version of "My Bonnie Lies Over the Ocean" flopped.

The Beatles' gig was over in July. Stu had met some university students who called themselves "Exis," for "existentialists." Among them was a beauty named Astrid Kirchherr, who got the boys into matching black leather suits for the shows and took their promo photos. Stu and Astrid became engaged, and he stayed behind to enroll in Hamburg's art college.

The Beatles had one more residency to play in Hamburg when Kochmider opened the large, glitzy club Star Club in the spring of 1962. By the time the summer was over, they had befriended Richard Starkey (aka Ringo Starr), the drummer of fellow Liverpoolian-in-Hamburg Rory Storm's band, and dumped Pete Best.

And the Jets? They were huge in Germany for a while, but being sensible lads, most went on to become responsible citizens. Tony Sheridan married a German girl and still lives in the suburbs of Hamburg. Stu Sutcliffe died of an undiagnosed brain injury shortly before his friends opened at the Star Club.

As for the Reeperbahn, it may not be as seedy and freewheeling as it was in the Beatles' day—not necessarily a bad thing—but it still is the center of Hamburg's vibrant nightlife and helps the city make its claim as Germany's #1 music city. ★

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CONQUERING THE

# REEPER BAHN FESTIVAL



By Josh Jackson

IN HAMBURG, THE YARDSTICK FOR CONQUERING THE REEPERBAHN IS concluding your Saturday night with a trip down to the Fischmarkt (fish market) after it opens at 5:30 am on Sunday morning. This infamous street in the St. Pauli district is widely known for its brothels, but it is also home to several nightclubs, including the ones where The Beatles cut their teeth in the early 1960s. It's also now host to The Reeperbahn Festival, a three-night music-discovery series spread among 19 of the district's many venues. I had visited most of them by the time I made it to that Sunday morning breakfast of fish, sausage and beer.

Of the 145 artists who played Reeperbahn 2008, only about one third were from Germany, with the rest hailing from North America, Australia and the rest of Europe. The acts also spanned the stylistic spectrum. On my first night in Hamburg, I saw two German soul singers, a Danish freak-folk duo, a Spanish hippie-rocker and a German balladeer. The highlight, though, was a pair of Icelandic symphonic pop bands, Sea Bear and Borko. Both played in the Imperial Theater, with its cozy little stage and small balcony.

As much as I was impressed by the music, I was more impressed by the many cool venues on and around the Reeperbahn. Far and away the most interesting was Prinzenbar; its Classical sculptures, high ceilings, stained-glass artwork, wrought-iron stair rails and enormous candelabra (now converted to electric bulbs) provided the perfectly anachronistic backdrop for the American singer/songwriter on stage, Turner Cody, with his fedora hat and speakeasy-tinged tunes.

On Friday night, I couldn't resist catching a couple of familiar acts, Foals (at Warner Music Night) and Bon Iver, but that left plenty of time for checking out bands I hadn't heard of, such as England's Magistrates, Denmark's Murder and Australian duo Angus and Julia Stone. I don't know if many of the Germans in the room had heard of the brother-

sister Aussies either, but they seemed as won over by their set as I was and demanded the only encore I witnessed during the festival.

My final night in Germany began with The Hong Kong Blood Orchestra, a punk band from Mexico City, who had been flown in by the festival organizers on the strength of their MySpace videos. They were playing the Molotov, the city's CBGBs, a hole-in-the-wall basement venue where a blast of sweat and heat caught me off-guard every time I entered, casting a thick layer of steam on my eyeglasses. The club faced extinction last year due to the city's exorbitant levies for parking spaces (despite the Molotov owners' argument that they didn't even want their clientele coming by car since their livelihood depended on plying youngsters with alcohol). Only a series of fundraisers and a sizable check from an anonymous donor has kept the Molotov scooping NME for talent for another year. After Hong Kong Blood Orchestra came TV on the Radio, Blood Red Shoes, Rosie Oddie and the Odd Squad, The Constantines and Lykke Li.

I ran this final musical gauntlet with fellow journalists from *Filter* and Ireland's *Hot Press*, and our final band was a trio of young siblings from London, Kitty Daisy & Lewis, playing rockabilly in a packed nightclub called Angie's. They were joined on stage by their parents, and after the closing-night party, they joined us on a fruitless search for karaoke on the Reeperbahn. We settled instead for an impromptu photo-shoot at the city's Beatles monument (steel statues outlining the Fab Four, plus original bassist Stuart Sutcliffe) and headed back to the Molotov for a drink. But even they were closing. Fortunately, it was almost time for breakfast and a field trip to the fish market. And then a long, long nap. ★

Josh Jackson is Editor-in-Chief of *Paste Magazine*

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MICHAEL COLLOPY

## SXSW Music Keynote: Quincy Jones Reflects On His Comings and Goings *By Kevin Bronson*

**I**t's an unseasonably warm January afternoon, even for Los Angeles, and Quincy Jones sounds upbeat. The composer, producer and impresario is juggling projects such as a mini-series on Louis Armstrong, a documentary film on Brazil's Carnival festival, a duets album with Tony Bennett and Stevie Wonder and a tributes album of his own material featuring the likes of Usher, John Legend and Amy Winehouse. And he's preparing to travel to Washington, D.C., to witness the inauguration of Barack Obama as the first black president of the United States — "A miracle I never thought I'd live to see," he says.

But his tone grows shaded when the topic turns to what he calls "dumbed-down American culture" — the consumption-oriented, instant gratification-fueled malady that not only diminishes Americans' worldviews but erodes the world's view of Americans. At the heart of the problem, he maintains, lies a new generation's tenuous grasp on history, especially as it applies to his life's devotion, music.

"Our culture has to change," he says. "We have to find the soul of the country." Or, as he likes say (and reiterates many times on this afternoon), "If you know where you're coming from, it's easy to get where you're going."

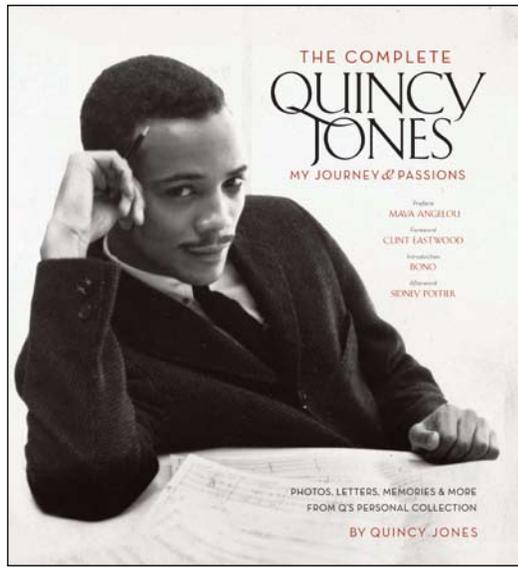
At 75, the man known simply as Q — who will deliver the South by Southwest Music Conference's keynote address on March 19 — is keenly aware of where he came from. He rose from humble beginnings in Chicago and Seattle to perform and work with jazz greats such as Lionel Hampton, Ray Charles, Count Basie, Duke Ellington and Miles Davis, and he spun his adroitness as a composer, arranger and producer into a career as a record label executive, magazine publisher, film and TV producer, author and champion of humanitarian causes.

Paging through the recently published *The Complete Quincy Jones: My Journeys and Passions* nearly qualifies as a history lesson itself, recounting in photos, letters and ephemera a life lived, as Frank Sinatra once advised him, "as if every day is your last." The volume chronicles the many that touched Jones and legions that Jones touched, in and out of the music universe, recounting accomplishments such as his production work on three Michael Jackson albums (including *Thriller*) and the dizzying-to-this-day assemblage of 46 pop stars in January 1985 to record the Jackson-Lionel Richie composition "We Are the World" to benefit African famine relief.

But the man with 27 Grammy awards and at least as many honorariums worries that America's roots are being cut off. "I traveled to



HERMAN LEONARD



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COURTESY OF QUINCY JONES

Opposite page: with Dizzy Gillespie's trumpet. This page, above left: in the studio with Michael Jackson. Below left: Holding one of many Grammy hauls. Above: the cover of his latest book, *The Complete Quincy Jones: My Journeys and Passions*.

Seattle recently, and I asked a kid what he thought of Louis Armstrong," Jones says. "And he replied that he'd heard just the name. Then I asked about Charlie Parker, [John] Coltrane, Duke Ellington. And he'd never heard of them."

Jones, whose charitable outreach has been felt worldwide, recently took up another cause: campaigning for the U.S. to establish a cabinet-level Secretary of the Arts position. ("And, no, I don't need a job," he says amiably.) As he learned as a young trumpeter in the 1950s touring Europe with Hampton's band, music possesses the power to bridge geography and cultures, and he believes a renewed emphasis on arts education can help future generations ameliorate those differences.

"Around the world we're known as isolationists, and our youth are paying for it," he says. "People in other countries know more about our culture than we do ... And in many ways, the rest of the world has adopted our music." As an example, Jones looks no further than the Rolling Stones, who, he says, "built an empire on Mississippi blues."

He chuckles when he recalls a trip to Rio de Janeiro in 2006 for the Stones' performance on Copacabana beach during the Brazilian Carnival. "We were in Ron Wood's room. Mick was standing out on the balcony with no clothes on — Ron was taking photos of Mick's bare bottom — and Mick says, 'Crikey, look at all those people out there for us,'" Jones says. "But you know what? Inside the room, as he always did, he was playing the records of Muddy Waters."

It is no coincidence that the same artists who feed their curiosity about history also share an abiding sense of philanthropy. Starting with "We Are the World," which alone raised more than \$60 million toward

helping those in civil war-ravaged Ethiopia and continuing with such efforts as the Quincy Jones Foundation, Jones has raised funds, lobbied heads of state and served as a sort of ex-officio ambassador of artistic goodwill. His activities have brought him shoulder to shoulder with the likes of Pope John Paul II, Nelson Mandela and Bono.

"There's still so much that needs to be done," he says, name-checking several music-making activists. "The Springsteens know that. The ones that know, know. The ones that don't know, don't know. And those are the people that need to find out what's going on in the world.

"It's like Dickens wrote: it's the best of times and the worst of times. The young people are helping to change things — it was young people who put Barack in office."

Other characteristics of youth, however, Jones finds troubling.

For instance:

"We're raising a whole generation now who don't know you pay for music. And that's going to end up being detrimental to young artists," he says. "I've seen a lot of young and talented people, and we owe it to them to figure out how to facilitate [their careers]."

Bring up technology, and Jones will wax poetic about how the Fender bass was the most important tool ever introduced into music — "Without it, there would be no rock and roll," he says — and how Robert Moog ushered in the otherworldly sounds of the synthesizer. "But what bothers me is the technology that lets you [make music] without studying," Jones says.

And ask him what advice he'd give to the young SXSW attendees, and he reiterates what he told *Billboard* magazine last year: "Well, they're not gonna re-invent any notes, but if they were a singer or guitar player, I would tell them to take 10 of their favorite artists and put their songs on a CD. Then I'd tell them to play those songs over and over and over again. That's what happened before — King Oliver begat Louis Armstrong who begat Roy Eldridge who begat Miles Davis. They imitated each other, and eventually they developed their own personalities. So what I would tell young musicians is, 'You need to walk in the shoes of giants.'"

Listening to one doesn't hurt, either, especially a hard-charging septuagenarian who has a broad definition of "life's work." "We are the World" is not only the title of his greatest hit," Bono writes in the introduction to *The Complete Quincy Jones*. "It's how he looks at life." ■

**Quincy Jones will deliver the SXSW Music Keynote Address on Thursday, March 19 at 2 pm.**

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# Little Steven Van Zandt is a Renaissance Rocker on a Mission

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By Luke Torn

**S**teven Van Zandt has always been a man of action whether arranging and co-producing Bruce Springsteen's *The River* and *Born in the USA* albums or forming The Artists United Against Apartheid to expose the horrors of South Africa's apartheid policies during the '80s. Still, after landing the part of gangster Silvio Dante in *The Sopranos*, HBO's landmark television series, he found himself with some additional and unexpected cultural leverage.

A '60s rocker at heart, Van Zandt was realizing that the accountants and clueless cultural arbiters had all but eliminated real rock and roll from the radio. "I'm thinking that the mainstream FM stations have eliminated the '60s; now the oldies stations have eliminated the '50s," he told *Pop Culture Press* in 2006. "And there is nobody playing the new stuff. Basically all of the greatest music ever made or being made, is not on the radio, And that is really, really ... fucked up. This is wrong! So, I thought, I got a little 'celebrity capital,' let me spend it on this. Let me get a radio show. So that's how it started ... a desire to get stuff heard and make sure the second generation of kids gets a chance to hear real rock and roll."

Thus began the Underground Garage in spring 2002, with Little Steven manning the DJ chair and holding court like an ultra-hip Wolfman Jack, pontificating on landmark records by the Electric Prunes, Shadows of Knight, Blues Magoos and the Easybeats. But this wasn't simply "oldies revisited," as the show provided airtime not only to that original tidal wave of 45s, but also drew its inspiration from Lenny Kaye's *Nuggets* and Greg Shaw's *Bomp!* compilations, as well as the Ramones and Fleshtones, scads of '80s revival bands, and on up to the Hives and White Stripes. Van Zandt's programming aesthetic went straight to the heart of the eternally disaffected teenager: anger, angst, anxiety, frustration, bravado and bad attitude; and, of course, the timeless sound of fuzz-tone guitars and hard-driving Farfisa organs.

"It's still an underground empire," Van Zandt opines today from his New York headquarters. "We're more like an underground cult ... The radio, the touring, the merchandising ... We're just getting started really. The radio's still the main thing. We've got over a million listeners on our syndicated show. Then we have two channels on Sirius XM satellite. Now we're expanding. We're in every country in Europe and heading toward Asia. So we're going to have at least a two-hour syndicated show in as many countries as we can.

And then, we'll have a little bit of a sea change," he surmises. "That'll be a little bit of a sanctuary for rock and roll."

Wicked Cool, the record label component of Steven's burgeoning empire, has been cornering new bands who could have given the Chocolate Watchband a run for their money back in 1966. "The Breakers, we're very excited about, out of Denmark," says Van Zandt. "We have the Urges we've signed, out of Ireland. We're planning on bringing both of those bands [to SXSW], and some others as well."



Steven Van Zandt

NBC PHOTO/ HEIDI GUTMAN

Still despite his recent success, Van Zandt is hardly resting on his laurels. He is aggressively pursuing publication of an extensive rock and roll history book, which is suitable for public school curriculae. He is also very excited about a contemplated resurrection of classic rock and roll TV.

"Our main goal in the next year is to get a TV pilot done and try to get a show on the air -- it'll be live, but [also] more of a mixture of things from the past that nobody's seen for quite a while, like a *Shindig*, *Hullabaloo*-type thing," he enthuses. "But we have our own angle on it. I'm very excited about that, I think it'll energize the entire rock and roll scene." ■

Little Steven will speak at SXSW Music on Friday, March 20 at 2 pm. The Underground Garage/Wicked Cool showcase will take place on Friday night, March 20.

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# Conor McAnally: Meet the Man Behind the *SXSW Live* Camera

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By Scott Schinder

**S**ince its launch in 2007, *SXSW Live* has emerged as an increasingly rewarding component of the SXSW Music experience. For three days during the conference, *SXSW Live* presents eight hours of real-time programming, featuring exclusive live performances by showcasing artists.

*SXSW Live*'s programming originates from a pair of custom-built soundstages located inside the Austin Convention Center and is broadcast to viewers around the globe by DirecTV. Each act performs a full 40-minute set at either the Lone Star Lounge or the Bat Bar, the two specially constructed venues. The programming, which will also be available online at crackle.com, also incorporates artist interviews and on-location material.

*SXSW Live* is the brainchild of veteran producer/director (and recent Austin-area transplant) Conor McAnally, whose Blaze Television company has been a leading force in presenting live music events for broadcast. McAnally first pitched the concept for *SXSW Live* to SXSW Managing Director Roland Swenson in 2006, shortly after Blaze Television moved

makes use of literally tons of video and audio gear.

"Eight hours a day of continuous transmission of live music for three straight days is a huge undertaking, and bigger than anything we've done previously," McAnally notes. "We've put significant effort into lighting and design, and into the way the performances are shot, to make the spaces look like they could be on Sixth Street."

"The whole thing has evolved organically and gone up a step each time," McAnally continues. "The first year was about trying to convince people that this was a good idea, and about ironing out a fair amount of technical challenges and logistical issues. By year two, we had learned a great deal, and the reputation of the show had spread to the point that there was a greater variety of artists to choose from. And the word had gotten out that this is quite a good place to see music, so the audience attendance was up quite significantly."

Although still in the planning stages at press time, McAnally confidently predicts that this year's *SXSW Live* will be the most impressive yet. "One thing I can tell you is that there has been increased interest



Conor McAnally briefs *SXSW Live* crew members.



Setup begins for the next show at the Bat Bar in the *SXSW Live* studio.

its base from London to Los Angeles: "I'd attended SXSW and was very familiar with it, and I'd been asking myself, 'Why isn't this on TV?'"

"I thought that it would be a great way to bring the event to a broader audience and open it up to consumers, as well as delivering something additional to sponsors," McAnally explains. "Because it's SXSW, the artists know there's a lot on the line, so you tend to get extraordinary performances. It made sense to take advantage of that."

Beyond its impressive mix of established acts and unsigned up-and-comers, *SXSW Live* has won a reputation for its high production standards and quality audio and video presentation, with multi-camera HD and 5.1 surround sound. The seamless vibe of the programming belies the massive technical and logistical scale of the project, which employs a crew of approximately 100 people during shooting days and

from artists, which means that we're going to get some very significant and interesting artists," he says. "Also, we won't be interrupting the performances with commercial breaks this year, and we're going to have roaming cameras on Sixth Street. Overall, I think it's going to have a much more live, dynamic feel to it."

While DirecTV is *SXSW Live*'s most visible media outlet, McAnally points out that it is not the only one: "From the beginning, I've always emphasized that this is a multi-media operation. It's not just about television; it's the web, it's radio, it's phones, it's digital cinema. It's about every form of communication you can possibly have, and that's the thing I'm most proud of." ■

Check [SXSW.com](http://SXSW.com) for the schedule of *SXSW Live*'s performance tapings.

# SOUNDS FROM SPAIN

March 19<sup>th</sup> 2009

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# Insiders Bring Expert Knowledge to SXSW

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**Panos Panay** by Linda Laban; **Alexandra Patsavas** by Melissa Joulwan; **Jim Pitt** by Tim Ghianni; **Rick Rogers** by Adam Kahan

SONICBIDS OFFICE SITS JUST SOUTH OF THE SMART BROWNSTONES, TONY restaurants and posh boutiques of Boston's gentrified South End. The Internet company, which provides an online interface between musicians and talent bookers, abuts start-ups, artist studios and defunct warehouses that were once practice spaces for Boston's storied bands. This mix of bohemia and business is the perfect cutting-edge location for Sonicbids, whose mission, says founder and CEO **Panos Panay**, is "to empower the artistic middle class."

"These are artists who are actively performing," explains Panay, 36, who grew up on the Mediterranean island of Cyprus. "They're serious about their career and developing it through their own independent means, not necessarily through a record label. These artists find their own niche that enables them to develop and make a living."

Armed with a music business degree from Berklee College of Music, Panay spent several years working as a booking agent before kick-starting Sonicbids in 2001. The site now boasts 170,000 band members and recently added a new licensing division, which gives artists access to music supervisors for movies, TV and advertising. That means entrée to lucrative licensing deals and corporate sponsorship. Panay compares consumer brand sponsors with the rich patrons who, centuries ago, funded painters. Increasingly, corporations seek innovative independent artists rather than household names like U2.

"Consumer tastes have changed; people are looking for authenticity, and that's ultimately what independent bands bring. I feel the music industry today is significantly healthier in many ways than it was 10 or 20 years ago," he adds. Still, he's wary of trends like the "360 deals," which sign marquee names such as Madonna to all-inclusive, long-term multimillion-dollar deals.

"Everyone is talking about it like it's exciting," Panay says, sounding exasperated. "It's not. It's a throwback to the '50s and '60s, and even the old film studio system. In the end, art suffered because a lot of these artists had to put out record after record to recoup money. I don't think it benefits anybody at the end of the day."

"Artists and art yearn to be free and expressive and connect with an audience in an authentic way," he muses. "With all the tools that artists

have today, there is a way to reach that audience and remain true to yourself and create your own alliances."

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VIDEO MIGHT HAVE KILLED THE RADIO STAR, BUT THANKS TO MUSIC supervisors like **Alexandra Patsavas**, television is sending songs up the charts and down to consumers' iPods.

Patsavas is the owner of Chop Shop Music Supervision, the muscle behind the music on hit shows like *Chuck*, *Gossip Girl*, *Without A Trace*, *Mad Men*, *Grey's Anatomy* and *The O.C.* Her team of music supervisors is hired to give movies, TV shows and ad campaigns a "signature sound" that creates an association between the band and the brand.

The wildly popular and critically-acclaimed *Music from the O.C.* soundtrack series, all six volumes, were produced by Chop Shop and have sold more than one million copies worldwide. In 2007, the Patsavas-produced *Grey's Anatomy Volume 2* CD was nominated for a Grammy.

Patsavas started her career as a music fan at the University of Illinois. Unlike other fans, if she liked a band such as They Might Be Giants, Smashing Pumpkins and Nirvana, she got them to play on campus. Post-graduation, she relocated to Los Angeles, where worked at BMI and also worked on films with the legendary Roger Corman. In 1998, she opened Chop Shop. Now bands such as Death Cab For Cutie, Snow Patrol, The Fray and other indie darlings have become "it" bands, thanks in part to Patsavas's gift for marrying music to the emotion of a scene.

"Music placement is a fantastic way to reach new listeners," Patsavas said, "Ten million or 20 million at a time in most cases. It has become an important component in building a band's fanbase."

Music blogs, MySpace, and other non-traditional music channels all compete for listeners' attention, so Patsavas and her team use these tools to ferret out the best new music and curate it for TV producers who recognize music as a valuable "character" in their cast.

For aspiring music supervisors, Patsavas advises that hands-on experience is as essential as a good ear: "Connect with aspiring directors



Panos Panay



Alexandra Patsavas

Meet us at **SXSW 2009**  
[www.berlin-music.net](http://www.berlin-music.net) March 18 - 22

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Brush Square Park  
Friday, March 20  
12 - 3 pm

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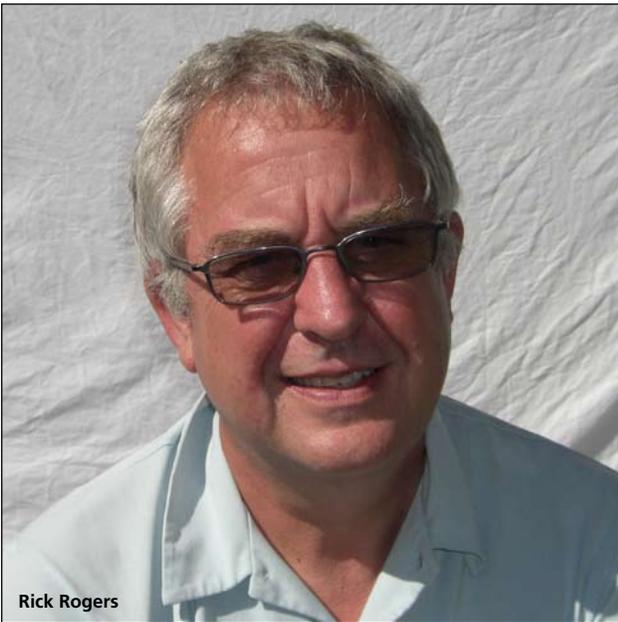
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This project is part-financed by the European Union (European Regional Development Fund)



Jim Pitt



Rick Rogers

– this is especially easy if in film school. Music supervision is about practical experience, and the best way to get it is on low-budget features or student films.”

And what can bands do to make their sound stand out among the piles of CDs that Chop Shop receives from labels and unsigned bands? “Write memorable songs perfect for a picture,” Patsavas answers.

BANDS AT SXSW COULD EARN SPOTS ON LATE-NIGHT TELEVISION’S grandest stage, *The Tonight Show*, thanks to **Jim Pitt**, a Nashville resident who annually treks to Austin in pursuit of talent. “It’s sort of one-stop shopping. In four or five days I can see hundreds of bands and artists,” says Pitt of the many SXSW trips he has made as talent executive for *Late Night with Conan O’Brien*.

Pitt’s first requirement is that acts have a record available nationally. He also studies Internet performance videos. But the best way to judge is by seeing bands live at SXSW and other festivals. “They should be high quality, make interesting music and if they are visually interesting, that’s a bonus as well. It’s a visual medium as much as anything,” Pitt explains.

Bands that have made the cut have been booked for *Late Night*, where Pitt has worked since 1993. But this year the stakes are even higher because O’Brien takes over hosting *The Tonight Show* on June 1, and Pitt will be picking acts for that venerable show’s stage.

The association between the two men began when O’Brien was a writer for *Saturday Night Live*, where Pitt was the talent booker. When *Late Night with Conan O’Brien* began, O’Brien and Pitt decided to showcase emerging talent.

“One of the fun parts of doing this is from the very beginning, we have offered a lot of artists their first national TV exposure,” says Pitt, listing Sheryl Crow, Green Day and Jewel among early guests, as well as more recent favorites like My Morning Jacket.

Since 1996, he has worked primarily from Nashville, but his new duties will require him to be at the studio, so he will long-distance commute until his family moves to California. Pitt loves family-friendly Nashville, but this is the move of a lifetime: “I grew up watching Johnny Carson. To be booking the biggest show in late night, that’s a thrill.”

O’Brien’s last New York show will be on February 20, so Pitt will be prepping for the move to Burbank.

“There will be somewhat of a shift to book mainstream or bigger acts,” Pitt admits. “But we also want to keep the edge we have. It will be a challenge to figure out how to make both work.”

Still, Austin will remain a destination. “I’ve booked numerous acts from seeing them at SXSW. It’s an invaluable tool for me.”

THE UNCERTAINTY FACING THE MUSIC INDUSTRY AT THE BEGINNING OF the twenty-first century has a precedent in the explosive changes of the late ‘70s, as the chaos of the unknown created new opportunities for artists, gatekeepers and audiences. With one foot in the revolution of the past, and another eager to leap towards the possibilities to come, manager and mentor **Rick Rogers** has a unique perspective on the past and a useful vision of the future of the music industry.

Rogers began his career in music in the late ‘60s, consciously engaging himself in his “own workplace learning programme,” working as everything from invoice clerk to roadie to tour manager. These formative experiences led to a stint as the PR point-man for Stiff Records and Chiswick Records, two of the U.K.’s most influential early punk labels. After founding his own management company, Trigger, Rogers moved into management, handling two of the punk movement’s most iconic bands, The Damned and The Specials. With Jerry Dammers and the Specials, Rogers went on to manage Two Tone Records, the wildly successful ska label that spawned many of the genre’s biggest hits and defined an aesthetic that’s still immediately identifiable in today’s music scene.

In the ‘80s, Rogers continued his management success with pop bands like Right Said Fred, the Soup Dragons and the Fun Boy Three. He expanded his managerial expertise into the comedy business, helping to introduce such legends as Dave Chapelle, Bill Hicks and Steven Wright to international audiences. He served as Marketing Manager of Big Life Records and was instrumental in the successful promotion of De La Soul’s classic *3 Feet High and Rising*.

Today, Rogers continues to be involved in management and mentorship, as well as in sharing his knowledge and expertise in an educational setting as the Business Fellow in Music at University College Falmouth. He still finds the most exciting part of management to be in finding and breaking new talent, as well as in discovering the new possibilities of the changing industry. “Solutions really interest me,” Rogers says. “It’s an exciting time, somewhat chaotic, but out of the chaos will come new ways forward.” ■

- ★ Panos Panay moderates the “Artist as Entrepreneur” panel on Wednesday, March 18 at 1:30 pm
- ★ Alexandra Patsavas will take part in the “Placing Your Music In Film and TV” panel on Thursday, March 19 at 12:30 pm
- ★ Jim Pitt will take part in the “Radio Music Meeting” discussion on Friday, March 20 at 11 am
- ★ Rick Rogers will be part of the “Music Managers’ Strategic Stances” panel on Friday, March 20 at 11 am

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# Whether Outstanding or Just Outrageous, Japan Nite Never Disappoints

By Ed Ward

**A** few years ago during SXSW, six young men stomped down 6th Street, clad in bizarre uniforms and led by a tall guy with an unbelievable blonde pompadour, unbelievable because he, like the others, was Japanese. They posed for pictures with people who approached them, handed out packets of tissue paper containing flyers for their upcoming gig and drew the attention of pretty much all the media covering the conference that night. That band, Kishidan, is still remembered fondly as one of the more extreme manifestations of SXSW's annual Japan Nite. After all, one of their members, Hikaru, listed his instrument as "dance and scream."

Not all the participants have been that outrageous, but Japan Nite, which has been presented each year since 1996, is nonetheless eagerly awaited by SXSW-goers. The brainchild of SXSW's Asian representative, Hiroshi Asada, and the Benten Tokyo label, the annual showcase has presented some 86 Japanese acts and has been instrumental in building American and international recognition for performers who otherwise would have had to rely on word-of-mouth, obscure fanzines or anime soundtracks. Since 2005, a post-SXSW Japan Nite tour has landed in New York, Boston, Chicago, Denver, Seattle, San Francisco and Los Angeles, furthering the artists' American exposure.

Some of Japan Nite's appeal has been novelty, of course. Who wouldn't be curious about bands called Ex Girl, Mummy the Peepshow, Bonkin' Clapper, Papaya Paranoia, The Rodeo Carburettor, Ketchup

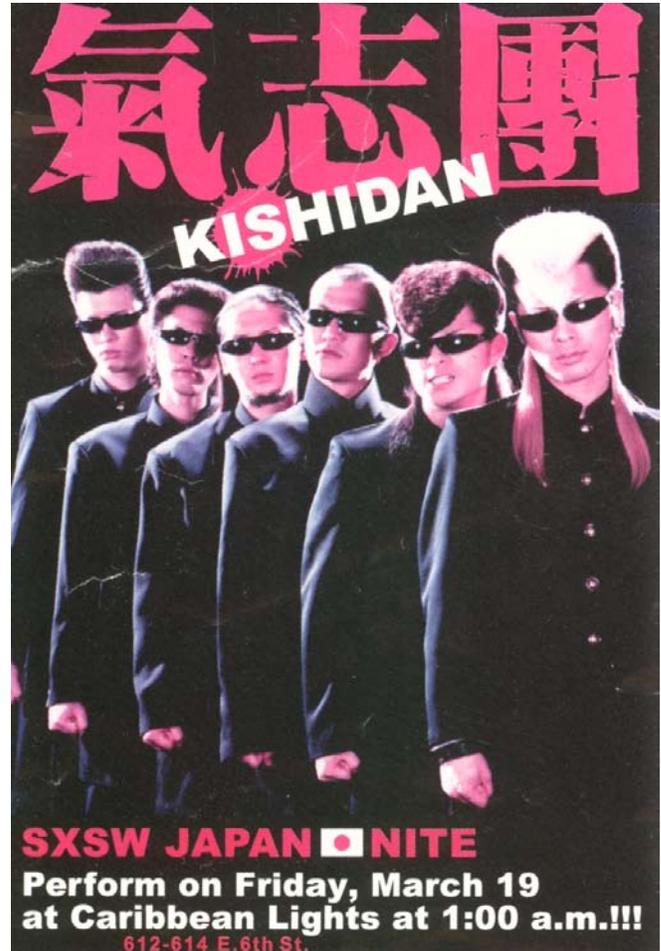
**"SXSW is seen as a kind of gateway to success."**

Mania, Avengers in Sci-Fi or Invisibleman's Deathbed? But if novelty were all these bands had to offer, audiences wouldn't come back every year. Instead, there has been a wide spectrum of innovation, tradition and in-joking meta-commentary on pop music on display, not to mention excellent musicianship.

And international careers have certainly been launched. Take the case of Bleach, an all-female trio from Okinawa who first played Japan Nite in 2001 and returned the next year as well. "Playing SXSW showed the band that music has no borders," says their manager, Nami Higa. "They felt accepted by the audience, and while they were playing, I saw lots of tattooed arms raised with fists punching the air."

Bleach soon acquired a U.S. label, appeared at subsequent SXSW showcase through its label instead of Japan Nite and continues to tour the U.S. a couple of times per year. After one SXSW appearance, a British label also approached them, and now their records are available in the U.K. as well. And back home, says Higa: "SXSW is seen as a kind of gateway to success. Japanese bands are always approaching us asking us how to apply, if we got good results ... all sorts of questions."

So in 2009, it is likely that a number of the Japanese bands you'll see playing will be Japan Nite "graduates." As Hiroshi Asada said in a recent email, "This year will see a lot of new, younger bands playing Japan Nite." Costumes and weird names optional. Great, innovative music guaranteed. ■



## Among the bands who have played Japan Nite in recent years:

**Asakusa Jinta**, who billed themselves as an "Asianica hardcore marching band," and managed to mix klezmer, rockabilly, punk and traditional Japanese kenka and kayokyuku brass-band styles together.

**Pistol Valve**, a 10-piece all-girl brass band that plays ska with hip-hop touches, courtesy of its turntablist.

**Petty Booka**, two ukulele-playing young women whose love of Hawaiian and country music has won them fans worldwide since their first SXSW

appearance in 2002. (The group's name comes from the two original women, both of whom had left the group by the first SXSW show, oddly enough.)

**50 Kaitenz**, self-styled "rocka-medians" whose debt to the Ramones is hilariously obvious.

**Pe'Z**, a five-piece jazz-rock outfit that knocked audiences out with its intensity and virtuosity.

**Quartz-Head 02**, an electronics-saxophone duet that improvises performances over catchy, danceable rhythms.

# SPIN

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## I'm From Barcelona

PHOTOGRAPHED FOR SPIN MAGAZINE

BY MISHA VLADIMIRSKIY  
analogrebels.com

# For Crate Diggers, the Quest for Vinyl Treasure Never Ends

By Tim Ghianni

**T**erry Stewart, president and CEO of the Rock and Roll Hall of Fame, admits his obsession, though it would be pretty hard to hide. The evidence fills his Rocky River, Ohio, home, where 200,000 recordings, results of scouring flea markets, auction barns and discount bins for 40 years, are tangible proof.

"I love the smell, the feel, the look of records," says the rock museum head. "They speak to you of a certain time and place. They literally can talk back to me."

Stewart explains that record collecting seems limitless: "The most fascinating thing about record collecting is that unlike any other collecting sort of mania, this is the only thing you collect that you don't know what's out there ... Records are found every day, somewhere around America, that no one's seen before."

What Stewart refers to as "a lifestyle, a passion" is perhaps no more apparent than at the two annual Austin Record Convention gatherings, destinations for those sharing Stewart's obsession. A third, scaled-down version, is being held during SXSW this year.

Collectors acknowledge that the ARC is a great place for this particular scavenger hunt. Perhaps these bins contain a collector's personal "Holy Grail."

Pre-World War II blues records are the main objects of desire for Ira Padnos, aka "Dr. Ike," New Orleans anesthesiologist and founding member of the Mystic Knights of the Mau Mau, originators of the Ponderosa Stomp, the famed Crescent City roots festival.

His parents seeded his passion by giving him *Abbey Road* when he was four. That recording is likely among his two bookcases of LPs, "bookcase-plus of 45s," bookcase of 78s and his CD collection. "I'm told I took it very hard when The Beatles broke up," he remembers.

While he uses MP3s for their convenience while traveling, his obsession remains in the grooves: "Nothing beats the sound of a record. I listen to vinyl more than anything else. If you put an old 78 on, no matter how scratchy it sounds, you can't beat the fullness."

His most valuable records are likely *The Muddy Waters Library of Congress Collection* on 78 and Robert Johnson's "Malted Milk Blues" on Vocalion, both worth a couple grand, neither for sale.

Not everyone searches for 78s from the 1920s and 1930s. For example, Philadelphia's Tom Lax, owner of Siltbreeze Records, which specializes in "postpunk, avant garde and weirder," doesn't hesitate when asked for a favorite record: "It's *Easter Everywhere* by the 13th Floor Elevators ... It kind of transcends all genres of music that I've been into in the 30 years I've been collecting."

"The sun's over the yardarm when it comes to being an obsessive collector," he says. "I collected a lot of things that were punk rock, DIY, hand-stamped. The more homemade and amateurish it sounded, the



more intriguing it was. I know I have records that are really coveted. I've had records stolen from my house."

Andre Torres of Brooklyn-based *Wax Poetics* magazine knows the glory of the search. His preferences are reflected in the magazine's focus on hip-hop, old school R&B, jazz, reggae, African music and Latin music: "The funkier side of stuff."

Perhaps his greatest treasure is "Live at the T-Connection," a nearly 30-year-old recording from the Bronx joint that features Grandmaster Flash and other old-school hip-hoppers. "I found it when I came out of the subway and there was this guy with a bunch of records for sale," Torres recalls. The "greatest hip-hop recording ever" cost him \$2: "It's probably a \$1,000 record."

Also approaching the collecting of records as piecing together the puzzle of history is Doug Hanners, Austin Record Convention "founder, promoter and head muckety muck," who has toiled to turn the ARC into the largest sale of recorded music in the country.

"I started because all the collectors I knew needed a place to swap, buy and trade," explains the self-described "music historian."

His personal collection isn't massive. "I just have a couple thousand," he says. "A lot of guys have collections that are into the stratosphere. Then you are just accumulating. You can't hear them."

As for Hanners' Holy Grail: "I don't know until I find it. And once I find it, there's always a new thing turning up to look for. That's the fun of collecting." ■

The Austin Record Convention will be held at the Austin Convention Center on Saturday, March 21 and Sunday, March 22. Doors open at 10 am and close at 6 pm on both days. Check [sxsw.com](http://sxsw.com) for more information.

# Buy, Sell or Trade Vintage Gear at the Texas Guitar Show at SXSW

By Patrick Nichols

**F**or more than 20 years, the Texas Guitar Show has drawn thousands of collectors to its signature event in Arlington along with its satellite shows in Los Angeles, Nashville, Chicago and the Bay Area. Austin joins the list of host cities this spring with a special two-day event to be held at the SXSW Music Festival.

Attendees at all other Texas Guitar Show events pay \$15 each for the chance to buy, sell, trade or just browse, but admission to the Austin show is free and open to the public.

Event organizer John Brinkmann advises first-timers to expect the unexpected. “You’ll see everything in the music field in vintage, medium vintage and new,” he said. “We’ll have gear dating back to at least the 1940s, so it’s a great chance to get your hands on a line you’ve never seen before.”



At a time when other events are contracting due to the economy, the Texas Guitar Show keeps expanding. The new Austin event adds an eighth show to the 2009 calendar.

That doesn’t mean that the vintage guitar trade is unaffected by the sluggish economy. The market is changing, but those changes generally are positive for both buyers and sellers according to Gil Embree, a regular contributor to show sponsor *Vintage Guitars* magazine and co-author of the annual *Official Vintage Guitar Magazine Price Guide*. “In the eyes of most collectors, a vintage guitar is a long-term asset, so there is no real panic in the vintage guitar business. Collectible vintage acoustic guitars are hot—and increasing in value.”

Brinkmann agreed, adding that business is better than ever at his own shop, Waco Vintage: “I’ve seen the high-end gear come down in price,

the low-end gear come up in price and more people than ever coming in at the middle price points.”

Though there is no real data available to explain the shifting market, Brinkmann believes the dip in high-end gear is caused by speculative investors abandoning the market. That is good news for active collectors, who may now find even the rarest of instruments within reach. ■

**The Texas Guitar Show at SXSW will be held at the Austin Convention Center on Saturday, March 21 and Sunday, March 22. Doors open at 10 am and close at 6 pm on both days. Check [sxsw.com](http://sxsw.com) in March for a complete vendor list.**



## Stevie Ray Vaughan fan showcases his pride and joy

Hundreds of one-of-a-kind collectibles will be on display—but not for sale—at a special exhibit honoring Stevie Ray Vaughan at the Texas Guitar Show at SXSW.

Memorabilia will include nine mannequins dressed in SRV’s stage wardrobe, including the Mexican poncho Vaughan wore on the cover of 1989’s *In Step* album and one of his trademark black hats, as well as rare photographs, stage-used equipment and a variety of personal effects.

The collection belongs to Craig Hopkins, author of *Stevie Ray Vaughan: Day By Day, Night After Night* and winner of The Blues Foundation’s 2009 “Keeping the Blues Alive Award for Literature.” Hopkins has shared his treasures at various events over the last 10 years, but this will be his first time to exhibit outside the Dallas area.

Hopkins sees the exhibits as a way to connect with Vaughan’s fans and change the way people think of the legendary guitarist. “These items evoke powerful emotions whether the person saw Stevie perform or merely sees the videos and photographs,” he said. “It is the opposite of putting Stevie on a pedestal—it humanizes an international star and makes Stevie seem like one of us.”

Most of the collection was built through private sales and public auctions in the 1990s. Since Hopkins has announced plans to donate the entire archive to a museum or university one day, some items also have come through individual donations. More than 2,000 pieces comprise the collection as a whole. - Patrick Nichols

# SXSW '09 tradeshow

## COOL DAYTIME EVENTS IN THE FILM/INTERACTIVE AND MUSIC TRADE SHOW

Arriving from around the globe, hundreds of trade-related businesses and film, interactive and music organizations exhibit in the Trade Shows to promote talent and services and conduct business. The SXSW Trade Shows offers one-of-a-kind activities and opportunities.

### Block Party

Based on the ever-popular pub crawl, the SXSW Block Party is hosted by exhibitors. Enjoy complimentary food and drinks while mingling with exhibiting companies in the trade show. Save the dates and times: Film/Interactive Saturday, March 14, from 4:00-6:00pm and for Music Thursday, March 19, from 4:00-6:00pm.

### Studio SX Interviews

featuring A-List personalities taped live from the Trade Show floor. Scheduled so far: Dez Dickerson, guitarist from Prince and the Revolution and Clem Burke, drummer for Blondie.

### Trade Show Bar

Meet up with friends and clients or make new acquaintances at this full service bar. Happy Hour 3:00-4:00 pm

### South By Bookstore

Pick up a book or CD and have the author or artist inscribe a message. Quincy Jones will be signing books on Thursday, March 19, at 3:00 pm.

### Connection Center

**New for 2009!** A combination email center, listening station and info booth, this handy center is located right outside the trade show doors for convenient access and extended hours.

### Day Stage Café

During Interactive, check out the SXSW Clicks meetups and book readings. During Music, it's your second chance to catch a showcasing band play. Food, drinks, and lounging are all available here. Come check out the SECAC Happy Hour with SESAC bands on Wednesday, March 18, 4:00-6:00 pm.

## music tradeshow

### Stevie Ray Vaughan Museum Exhibit

Over a decade since his tragic death in a helicopter accident, historians acknowledge four-time Grammy® winner Stevie Ray Vaughan as one of the greatest electric guitar players of all time. Registrants will have access to the museum-quality collection of SRV personal effects, memorabilia and research material.

### Indie Village

Independent labels from across the U.S. set up in the trade show's Indie Village to hold meetings, talk shop and share music.

### Artists Lounge & Balcony

New hospitality digs for Showcasing Artists including a private balcony overlooking downtown Austin. Swing by to mingle with peers, grab a drink, check email or just escape for a break.

### Gear Alley

Get your guitar tuned, pick up some new strings and check out the latest equipment from Taylor Guitars, Audio Technica, Elixir Strings and more.

### International Speed Dating

Back for 2009, reps from other countries meet, discuss, hash out ideas and forge new relationships. Countries include: Australia, Brazil, Canada, England, Germany, Ireland, Japan, New Zealand and Spain.

# TRADE SHOW AND EVENT TIMES

## LOCATION:

Austin Convention Center, Upper Level, Grand Ballroom

## FILM/INTERACTIVE TRADE SHOW

**Saturday** **March 14** (Noon to 6:00 pm)  
**Sunday** **March 15** (Noon to 6:00 pm)  
**Monday** **March 16** (Noon to 4:00 pm)

## MUSIC TRADE SHOW

**Wednesday** **March 18** (Noon to 6:00 pm)  
**Thursday** **March 19** (Noon to 6:00 pm)  
**Friday** **March 20** (Noon to 6:00 pm)

## DAY STAGE

**Friday** **March 13** (8:30 am to 6:00 pm)  
**Saturday** **March 14** (8:30 am to 6:00 pm)  
**Sunday** **March 15** (8:30 am to 6:00 pm)  
**Monday** **March 16** (8:30 am to 6:00 pm)  
**Tuesday** **March 17** (8:30 am to 6:00 pm)  
**Wednesday** **March 18** (8:30 am to 6:00 pm)  
**Thursday** **March 19** (8:30 am to 6:00 pm)  
**Friday** **March 20** (8:30 am to 6:00 pm)  
**Saturday** **March 21** (8:30 am to 6:00 pm)  
**Sunday** **March 22** (8:30 am to 6:00 pm)

## CONNECTION CENTER

(same as Registration hours)

**Friday** **March 13** (9:00 am to 9:00 pm)  
**Saturday** **March 14** (9:00 am to 8:00 pm)  
**Sunday** **March 15** (9:30 am to 6:00 pm)  
**Monday** **March 16** (9:30 am to 6:00 pm)  
**Tuesday** **March 17** (10:00 am to 8:00 pm)  
**Wednesday** **March 18** (10:00 am to MIDNIGHT)  
**Thursday** **March 19** (9:00 am to 10:00 pm)  
**Friday** **March 20** (10:00 am to 9:00 pm)  
**Saturday** **March 21** (11:00 am to 4:00 pm)

## ARTIST LOUNGE

**Wednesday** **March 18** (10:00am to MIDNIGHT)  
**Thursday** **March 19** (9:00am to 10:00 pm)  
**Friday** **March 20** (10:00 am to 9:00 pm)  
**Saturday** **March 21** (10:00 am to 6:00 pm)



# Trade Shows, Flatstock, Guitars, Records and Video Games all under one roof!

By RW Deutsch

**W**here at SXSW can you attend celebrity book signings, watch studio interviews with musicians and filmmakers and meet cool indie labels and international entertainment business folks from such places as Spain, Germany, New Zealand, Japan and the U.K.? And where do you look for that specific online service, software company, CD/DVD manufacturer, music gear or video production company? At the SXSW Trade Shows.

This year's SXSW Trade Shows are expanding. Both the Music and Film/Interactive Trade Shows will begin a day earlier: the Film/Interactive Trade Show opens Saturday, March 14, and the Music Trade Show opens Wednesday, March 18.

The biggest news is the debut of South Buy Sell Trade. Thanks to new partnerships with the 4 Amigos Guitar Shows and the Austin Record Convention, SXSW will host guitar show and record sellers events on the second weekend of SXSW, along with the 20th installment of the Flatstock Poster Show. Admission for South Buy Sell Trade is free and open to the public as well as to SXSW registrants.

The Texas Guitar Show at SXSW will turn the Austin Convention Center into a huge music equipment marketplace. Attendees can buy, sell, or trade guitars, amps, banjos, mandolins, drums, violins, memorabilia, books and other accessories.



SXSW regulars may have already made the trek across town to one of the bi-annual Austin Record Conventions, the largest events of their kind, but this year, instead of driving to another Austin location, the event will be part of South Buy Sell Trade at the Austin Convention Center.

Both events will be open Saturday, March 21 and Sunday, March 22, from 10 am to 6 pm.

Flatstock celebrates its 20th installment at SXSW, where over 100 top poster artists will display and sell their work. Flatstock will be open 1 to 6 pm, Thursday, March 19, and 11 am to 6 pm, March 20-22.

In addition, during the Music Trade Show, you can catch bands at the Day Stage Café and visit Gear Alley, where you can find the latest from brands like Taylor Guitars, Audio Technica, Koss, Korg and GHS Strings. "It's a great way to connect with musicians who use our products on a professional level as well as music fans," says Brad Nault of Koss Stereophones.



You can also pick up books, CDs and DVDs relating to events and speakers at the South by Bookstore, run by Barnes & Noble. As SXSW nears, check online for the schedule of celebrity signings, including one featuring SXSW Music keynote speaker, Quincy Jones.

During the Film/Interactive Trade Show, you can meet various film commissions, try out the latest in HD camera and editing equipment, and watch live interviews at Studio SX with famous filmmakers, authors, and Web Award finalists.

Another great way to make the most of your SXSW business experience is the Indie Village at the Music Trade Show. Independent U.S. record labels book time and utilize the space for business meetings and to share artist information and music.

If all that isn't enough, exhibitors at both trade shows will host what many hope to become a new tradition: the SXSW Trade Show Block

**The SXSW Trade Show Block Party ... "It's a fun opportunity to network and mingle with exhibitors and fellow registrants in a more relaxed atmosphere."**

Party. "It's modeled after the popular pub crawl," says Katie King, SXSW Interactive Sales Representative. "It's a fun opportunity to network and mingle with exhibitors and fellow registrants in a more relaxed atmosphere."

Participating exhibitors will serve complimentary snacks ranging from wine and chocolate to margaritas and queso while attendees "go crawling" from booth to booth. The Film/Interactive Block Party will be held on Sunday, March 15, from 4 to 6 pm. The Music Block Party will be held on Thursday, March 19, from 4 to 6 pm.

And last but not least, ScreenBurn at SXSW (SXSW Interactive Festival's video arcade) returns. The ScreenBurn Arcade is free to the public and SXSW registrants, and runs Friday, March 13, from 2 pm to 6 pm, and Saturday and Sunday, March 14-15, from noon to 6 pm. Arcade visitors can demo the newest industry releases and play in tournaments for cool prizes. ■



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# SXSW '09 tradeshow

## PLATINUM EXHIBITORS

MARCH 14-16, 18-20

### A to Z Media

[www.atozmedia.com](http://www.atozmedia.com)

A to Z Media is a leading provider of CD/DVD manufacturing and print packaging services for the music and film industries.

### All Access Live

[www.allaccesslive.com](http://www.allaccesslive.com)

All Access Live is a multi-channel and multi-platform Music and Entertainment video content delivery network, that gives the entertainment consumer a virtual backstage pass to the best Music and Entertainment a city has to offer.

### Audio-Technica

[www.audio-technica.com](http://www.audio-technica.com)

Audio-Technica is a leading manufacturer of professional and consumer audio equipment, including high-performance microphones, headphones, wireless systems, mixers and electronic products. Our products are known for legendary quality; we support them with outstanding service.

### Austin Chronicle

[www.austinchronicle.com](http://www.austinchronicle.com)

Serving the Austin community for 28 years, The Austin Chronicle is the eloquent and incisive voice of the city, expressing the community's political and environmental concerns and supporting its active cultural scene.

### Barnes and Noble

[www.bn.com](http://www.bn.com)

Barnes & Noble is committed to being the best specialty retail business in America, offering a vast selection of book titles, a comprehensive music and movie selection and over one million titles available through [barnesandnoble.com](http://barnesandnoble.com).

### Blue Microphones

[www.bluemic.com](http://www.bluemic.com)

Blue produces industry-leading microphones focused on capturing the sound of today. With an array of application specific professional microphones and high-quality consumer electronics, Blue is committed to bringing top-notch audio to artists and consumers worldwide.

### Brown Paper Tickets

[www.brownpapertickets.com](http://www.brownpapertickets.com)

Brown Paper Tickets is the first and only Not-Just-For-Profit ticketing service, providing event ticketing and registration at no cost to event producers. We have the lowest service charge in the ticketing industry.

### City of Austin

[www.ci.austin.tx.us](http://www.ci.austin.tx.us)

The City of Austin Economic Growth and Re-development Services Office promotes growth in digital media, film, and music industries through programs and services of the Cultural Arts Division, Emerging Technology and Small Business Development Programs.

### The Connexion

[www.theconneXtion.com](http://www.theconneXtion.com)

Since 1997, theconneXtion has run estores for 100s of musicians and SXSW! Fulfillment, Downloads, Ringtones, eList Management, eMarketing, Digital Distribution, reporting to SoundScan, and more! — theconneXtion.com does it all!

### Cranberry LLC

[www.cranberry.com](http://www.cranberry.com)

### Iron Mountain

[www.ironmountain.com](http://www.ironmountain.com)

Since 1951, film production studios and record labels have trusted Iron Mountain to preserve their priceless assets. With Xepa Digital Studios, our on-site media facility, we can now digitize and restore media assets.

### iStockphoto Inc

[www.istockphoto.com](http://www.istockphoto.com)

### Jakprints Inc

[www.jakprints.com](http://www.jakprints.com)

Jakprints specializes in custom, full-color off-set printing, apparel printing, embroidery and sticker production. Jakprints proudly supports emerging musicians and artists' helping to promote their passion through quality printing, merch, and competitive pricing.

### Linkworth

[www.linkworth.com](http://www.linkworth.com)

LinkWorth is one of the web's largest and most innovative marketing portals that caters to both Advertisers and Partners. We have a multitude of products and services to fill your every online marketing need.

### Mimoco

[www.mimoco.com](http://www.mimoco.com)

### MusicSkins

[www.musicskins.com](http://www.musicskins.com)

MusicSkins LLC is the leader in music and music-related, high-quality, vinyl skin products. We envision all MP3 players, laptops, and phones as portable canvases for art and individuality. "Music, Style, & Protection"

### Myxer.com

[www.myxer.com](http://www.myxer.com)

Myxer is the largest and fastest growing site for 'mobile entertainment' with 16 million users and a catalog of over 1.7 million ringtones, wallpapers, videos and games from over 100,000 artists.

### Overlay.TV

[www.overlay.tv](http://www.overlay.tv)

Overlay.TV provides an interactive video platform that enables brands and content owners to better engage audiences through video. We help artists and fans connect by placing downloads, news, merchandise, and more right in the video.

### PacketVideo

[www.pv.com](http://www.pv.com)

TwonkyMedia is a family of media applications that links PCs, mobile devices and popular home entertainment devices.

### Sapient

[www.sapient.com](http://www.sapient.com)

Sapient Interactive is a one-of-a-kind interactive agency that brings the client, consultant, researcher, strategist, project manager, analyst, advertising agency and interactive geniuses together under one roof to create and deliver outstanding experiences that work.

### St Edwards University

[www.stedwards.edu](http://www.stedwards.edu)

St. Edward's University, Austin's premier private university, offers an MBA in Digital Media Management that explores the convergence of digital technology, arts and business so graduates excel in the marketplace.

### Vancouver Film School

[www.vfs.com](http://www.vfs.com)

Vancouver Film School has provided students with a unique one-year educational model for over 20 years. Based in Vancouver, BC, Canada, the 13 production-oriented programs at VFS span the entertainment arts.



SXSW presents the  
**Austin Record Convention & Texas Guitar Show**  
 All Under One Roof...



# It's South Buy Sell Trade

Saturday & Sunday, March 21-22, 2009 • Austin Convention Center

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ROCK POSTER ART CONVENTION MARCH 19-22, 2009 *Free* ADMISSION

AUSTIN CONVENTION CENTER THURS 1pm-6pm FRI-SUN 11am-6pm

# SXSW '09 tradeshow

## FILM & INTERACTIVE EXHIBITORS

MARCH 14-16

### Acquia Inc [www.acquia.com](http://www.acquia.com)

Acquia provides products, services, and support for the Drupal social publishing system. Acquia accelerates Drupal usage by providing expertise and technical support to simplify the deployment and management of Drupal sites.

### Advantage West [www.brecnc.com](http://www.brecnc.com)

### Apress [www.apress.com](http://www.apress.com)

Apress is a technical publisher devoted to meeting the needs of IT professionals, software developers, and programmers, with more than 700 books in print and a continually expanding portfolio of publications.

### Associated Content [www.associatedcontent.com](http://www.associatedcontent.com)

Associated Content is an online content network and publishing platform that enables everyday people to participate in the content economy and earn money by publishing in text, audio, video and images.

### Austin Film Society [www.austinfilm.org](http://www.austinfilm.org)

### Axiom Software [www.axiomsoftwareinc.com](http://www.axiomsoftwareinc.com)

Many applications show you what's wrong with your SEO. Only Axiom Software can let you do something about it, without changing your existing system. Take control of your SEO; enjoy the freedom of SEOverse.

### Blurb Inc [www.blurb.com](http://www.blurb.com)

Blurb is a creative publishing platform that enables anyone to make beautiful, bookstore-quality books. With complete creative control, no minimums and global distribution, it's easy to get your inspiration into an amazing book.

### Canadian Consulate [www.thinkbigthinkcanada.com](http://www.thinkbigthinkcanada.com)

### Chinwag [www.chinwag.com](http://www.chinwag.com)

### Closed Loop Marketing [www.closed-loop-marketing.com](http://www.closed-loop-marketing.com)

Closed Loop Marketing is a digital agency specializing in Search Marketing and Conversion Optimization. We drive qualified visitors to your website - and help convert more visitors to customers.

### CoDe Magazine [code-magazine.com](http://code-magazine.com)

CoDe Magazine, provides in-depth content on .NET technologies with first-alert, detailed articles and code samples. Code, adhering to complete content delivery as our focus and strength, is proven as the trusted source for .NET developers.

### Creative Commons [creativecommons.org](http://creativecommons.org)

Creative Commons is a nonprofit that encourages free and legal use, sharing and remixing. CC licenses make it easy to change your copyright terms from the default of "all rights reserved" to "some rights reserved."

### Eastman Kodak [www.kodak.com](http://www.kodak.com)

### Ektron [www.ektron.com](http://www.ektron.com)

### Empressr [www.empressr.com](http://www.empressr.com)

Empressr is a visual storytelling and presentation web app.

### Entertainment Strategies Group [www.UnionHelp.com](http://www.UnionHelp.com)

ESG is a unique consulting firm that helps producers, lawyers and entertainment professionals understand union agreements. Our services are tailored to the needs of independent producers and our prices reflect the demands of your budget.

### Eureka Software [www.eurekaSoft.com](http://www.eurekaSoft.com)

Eureka Software Solutions creates customized software and technology solutions. Around since 1986, Eureka helps clients by getting products to market, constructing internal business solutions, setting up IT infrastructure and more.

### Film Florida [www.filmflorida.com](http://www.filmflorida.com)

Film Florida is a not-for-profit trade association that provides a leadership role in marketing and legislative support for Florida's film, digital and entertainment industries.

### Global Collect [www.globalcollect.com](http://www.globalcollect.com)

GlobalCollect is the world's premier Payment Service Provider of local e-payment solutions for international Customer Not-Present (CNP) businesses such as internet, mail and telephone orders.

### Google [www.google.com](http://www.google.com)

Google is a global technology leader focused on improving the way people connect with information. Google's innovations in web search and advertising have made it a top internet destination.

### HostMySite.com [www.hostmysite.com](http://www.hostmysite.com)

HostMySite.com offers affordable Web hosting delivering live US customer service 24x7x365. Expertise in High Availability web applications, CDN solutions, and delivery of Rich Media. Call 888/894-4678

### HUGE [www.hugeinc.com](http://www.hugeinc.com)

HUGE is a world leader in the creation of sustainable online businesses. HUGE's methodology combines powerful aspects of research, user-centered design and technology to create websites visited by 120 million users each month.

### Ideas To Go [www.ideastogo.com](http://www.ideastogo.com)

Ideas to Go is a creative process consulting firm that specializes in helping cross-functional teams from Fortune 500 companies generate winning concepts for new products and services, positioning, naming and promotions projects.

### IdN Magazine [www.idnworld.com](http://www.idnworld.com)

IdN brings to you cutting-edge and in-depth features on the most influential and active creators, with focus on the art direction, design aesthetics, graphic design, motion graphic and interactive media. Email: info@idnworld.com

### KickApps Corp [www.kickapps.com](http://www.kickapps.com)

Selected by BusinessWeek readers as Best of the Web 2008, KickApps provides on-demand social media, online video and widget applications that drive deeper customer relationships, and grow, engage and monetize online audiences.

# SXSW '09 tradeshow

## **Knowbility.org**

[www.knowbility.org](http://www.knowbility.org)

Knowbility, Inc. is a national nonprofit organization whose mission is to support the independence of children and adults with disabilities by promoting the use and improving the availability of accessible information technology.

## **LightCMS**

[www.speaklight.com](http://www.speaklight.com)

LightCMS is the friendly CMS for web designers. It's a simple, private label system that lets you design sites, upload them to our CMS, and deploy world-class websites your clients can manage themselves.

## **LUNARR**

[lunarr.com](http://lunarr.com)

## **MapQuest**

[www.mapquest.com](http://www.mapquest.com)

## **MediaRich**

[www.blellow.com](http://www.blellow.com)

## **Montana Film Office**

[www.montanafilm.gov](http://www.montanafilm.gov)

A central information source for on-location filmmakers, providing the following services: production incentives, location assistance, production guide, website with searchable location databases, and liaison assistance.

## **Moving Pictures Magazine**

[www.movingpicturesmagazine.com](http://www.movingpicturesmagazine.com)

## **MyRockstar Inc**

[www.myrockstar.com](http://www.myrockstar.com)

MyRockstar is a social media website focused on music that is "for fans, by fans". MyRockstar includes 14 million professionally produced artist, album and song profiles plus user-driven pics, vids, bio's, reviews, blogs, games.

## **Nevada Film Office**

[www.nevadafilm.com](http://www.nevadafilm.com)

The Nevada Film Office serves filming by providing information and digital location packages, intergovernmental/permit assistance, resource directories, research, problem-solving, scouts, a website and a state-sponsored screenplay contest.

## **New Riders**

[www.newriders.com](http://www.newriders.com)

## **NutshellMail.com**

[www.nutshellmail.com](http://www.nutshellmail.com)

NutshellMail is a free service that enables you to access, manage, and monitor all your email and social networking accounts through any designated inbox you already use.

## **OrgSync**

<https://orgsync.com>

OrgSync.com is a web 2.0 success that started right here in Austin. Providing online software to manage academic organizations, OrgSync's suite of tools has grown into a mature platform utilized by universities nationwide.

## **Pixton Comics Inc**

[www.Pixton.com](http://www.Pixton.com)

Pixton Comics is the developer of Pixton.com, the award-winning online comic creation software. Our mission is to create social media applications that educate as well as entertain. Founded in 2008 and based in Vancouver, Canada.

## **Podcast Ready**

[www.podcastready.com](http://www.podcastready.com)

Podcast Ready provides RSS-based software and web services that remove obstacles limiting widespread adoption of podcasting; subscribing to, listening to, viewing and sharing of audio, video, and other content easy and portable.

## **Pond5.com**

[www.pond5.com](http://www.pond5.com)

## **Present.ly**

[www.Presentlyapp.com](http://www.Presentlyapp.com)

Present.ly (built by Intridea) is a micro-blogging communications tool for your company. Give your employees the ability to instantly communicate their current status, ask questions, post media, and more.

## **Raincity Studios Inc**

[www.raincitystudios.com](http://www.raincitystudios.com)

Raincity Studios is an open source interactive agency. Since 2003, we provide strategic web consulting to our clients. We specialize in Drupal website development and hosting, social media consulting and media creation.

## **Roundarch**

[www.roundarch.com](http://www.roundarch.com)

Roundarch is a leading provider of user-centric web design and technology services specializing in the synergy between user experience and application development to solve complex issues for large organizations.

## **SAGIndie**

[www.sag.org](http://www.sag.org)

## **Savannah College of Art & Design**

[www.scad.edu](http://www.scad.edu)

## **ScriptFOLIO, LLC**

[www.scriptfolio.net](http://www.scriptfolio.net)

Unique and custom leather made products for professionals on the go. Inspired by filmmaking. Scripted for you.

## **ServerBeach**

[www.serverbeach.com](http://www.serverbeach.com)

ServerBeach, a PEER 1 company, serves the market's thirst for Dedicated Hosting solutions equipped with powerful hardware, fast and reliable bandwidth, convenient server management tools, and first-class support - all starting at an affordable price.

## **Shutterstock**

[www.shutterstock.com](http://www.shutterstock.com)

Shutterstock Footage is a content-rich resource for quality royalty-free video clips on the web. With more than 85,000 clips the video collection is reasonably priced, easily searchable by keyword and grows daily.

## **Silverlight/Microsoft Corporation**

[www.silverlight.net](http://www.silverlight.net)

Microsoft Silverlight powers rich application experiences and delivers high quality, interactive video across the Web and mobile devices. With Silverlight, create stunning interfaces for Web Applications making them easier to learn and compelling to use.

## **StandardAnswer.com**

[www.standardanswer.com](http://www.standardanswer.com)

## **Sun Microsystems**

[www.sun.com](http://www.sun.com)

## **TechSmith Corporation**

[www.techsmith.com](http://www.techsmith.com)

TechSmith - leading provider of screen capture and recording software. Create professional presentations with Camtasia Studio. Use Snagit to visually enhance handouts and tutorials. Free trials and demos available at our booth!

## **Trustworthy**

[www.gettrustworthy.com](http://www.gettrustworthy.com)

## **Tucson Film Office**

[www.filmtucson.com](http://www.filmtucson.com)

The Tucson Film Office offers a wide variety of unique locations in and around Southern Arizona and along the Mexico border, year-round sun, an experienced crew and competitive tax incentives.

## **Virtual Law Partners LLP**

[www.virtuallawpartners.com](http://www.virtuallawpartners.com)

Founded by Craig Johnson of Garage Technology Ventures and Venture Law Group, Virtual Law Partners is an innovative, low-overhead law firm of experienced lawyers working over the Web for technology and creative media clients.

# SXSW '09 tradeshow

## MUSIC EXHIBITORS

MARCH 18-20

### **AFTRA-Nashville/Local**

[www.aftra.com/locals/nashville.htm](http://www.aftra.com/locals/nashville.htm)

AFTRA is the only Union, or organization, authorized by record labels to speak for performers on sound recordings. Contract negotiation, protection, health benefits and legislative action - all benefits provided by AFTRA.

### **American Federation of Musicians**

[www.afm.org](http://www.afm.org)

The AFM is the largest organization in the world representing the interests of professional musicians. The AFM is committed to raising industry standards and placing the working musician in the foreground of our cultural landscape.

### **Apogee Electronics**

[www.apogeedigital.com](http://www.apogeedigital.com)

Apogee Electronics Corp. is an award winning manufacturer of digital audio hardware systems for computer recording, specializing in innovative high-end hardware and software solutions for audio professionals.

### **Armed Forces Entertainment**

[www.armedforcesentertainment.com](http://www.armedforcesentertainment.com)

Plug in your weapon, crank up the amp and fire away. For over 50 years, we've brought America's best entertainers to the world's largest theater. Gain unrivaled exposure to military men and women and the satisfaction of performing for a most appreciative audience.

### **Artist Data Systems**

[www.artistdata.com](http://www.artistdata.com)

ArtistData gives musicians a free and easy way to simultaneously update information across social networks, websites, profiles, tour documents and concert databases. Simply update one centralized location and ArtistData will take care of the rest.

### **Australian Government/Australian Music Office**

[www.australianmusicoffice.com](http://www.australianmusicoffice.com)

Sounds Australia is the lead Australian music industry initiative created to further the profile and promotion of our music and music businesses around the world.

### **Babyboom/RF Records**

[www.rfrecords.com](http://www.rfrecords.com)

### **Bandize**

[www.bandize.com](http://www.bandize.com)

Bandize.com helps music artists get organized! We provide bands with a true DIY suite of web-based tools such as: band-specific accounting, tour booking, contact management, task assignments, and many, many more.

### **Berklee College of Music**

[www.berkleemusic.com](http://www.berkleemusic.com)

Berkleemusic.com is Berklee College of Music's online school. Study music production, music business, songwriting, theory, arranging, guitar, bass, and more with Berklee faculty, from anywhere in the world!

### **Berlin Music Commission eG**

[www.berlin-music-commission.de](http://www.berlin-music-commission.de)

Berlin debuts at SXSW: The Berlin Music Commission join 10 of Berlin's music industry movers and shakers at a stand representing the German capital and featuring live performances of the city's most exciting emerging talent.

### **Brasil Musica e Artes**

[bma.org.br](http://bma.org.br)

The BM&A is the Brazilian Music Export Office.

### **Bristol Music Foundation**

[www.bristolmusicfoundation.com](http://www.bristolmusicfoundation.com)

The Bristol Music Foundation is run by the music industry in Bristol for the music industry of Bristol and the South West of England. The BMF, together with UK Trade and Investment in the South West and South West Screen, supports the attendance of artists.

### **Canadian Independent Record Production Association**

[www.cirpa.ca](http://www.cirpa.ca)

The Canada Stand and Canadian Blast! represent a diverse delegation of industry/government representatives, companies and Canadian showcasing artists — a strong sampling of the trendsetting, vibrant and internationally-focused Canadian music business.

### **Cutting Edge Music Festival**

[www.cuttingedgemusicbusiness.com](http://www.cuttingedgemusicbusiness.com)

The Cutting Edge is a must attend event for those who want to gain control over their music careers and make money in today's entertainment industry.

### **Dada Entertainment**

[us.dada.net](http://us.dada.net)

Dada Entertainment, a joint venture between Dada and Sony Music Entertainment, is a leading D2C entertainment service. Dada.net offers the next generation of web and mobile personalization, combining a wide variety of music content.

### **The Desktop Music Channel**

[www.desktopmusicchannel.com](http://www.desktopmusicchannel.com)

The Desktop Music Channel is a rich-media social widget system that connects bands directly to their Thousand True Fans! Sell merch, concert tickets and VIP packages generating more direct online revenue than ever.

### **Embassy of Spain**

[www.icex.es](http://www.icex.es)

SOUNDS FROM SPAIN acts as an international promotion organization for the music industry from Spain.

### **Entertainer's Secret**

[www.entertainers-secret.com](http://www.entertainers-secret.com)

### **Friendster Inc**

[www.friendster.com](http://www.friendster.com)

With more than 85 million members worldwide, Friendster is a leading global online social network, and a top 20 global website. Friendster is the #1 social network in Asia, with over 62 million registered users.

### **The Gary Group**

[www.garygroup.com](http://www.garygroup.com)

The Gary Group is the leading agency for the music industry and music-related businesses. We're problem-solvers and true partners.

### **GHS Corp**

[www.ghsstrings.com](http://www.ghsstrings.com)

GHS Strings is part of the GHS Music Products group of Battle Creek, Michigan which includes the Rocktron, Rockbag and Rockstand brands of music gear and accessories.

### **Indaba Music**

[www.indabamusic.com](http://www.indabamusic.com)

Indaba Music is an international community of musicians, music professionals, and fans exploring the creative possibilities of making music with people in different places.

### **Institut Catala de les Industries Culturals**

[www.catalanarts.cat](http://www.catalanarts.cat)

# SXSW '09 tradeshow

## Japan Nite

[www.sxsw-asia.com](http://www.sxsw-asia.com)

The most popular Japanese band live showcase has introduced a wide range of unique music styles from obscure indie to domestically-established since 1996. Stop by to get info. Friday March 20th and Saturday March 21st at Elysium.

## Korg USA Inc

[www.korg.com](http://www.korg.com)

KORG USA, Inc. is the proud distributor of Korg, Marshall, and VOX musical products for the United States. For over 45 years, each of our valued brands has been an iconic presence in popular music.

## Koss Corporation

[www.koss.com](http://www.koss.com)

For more than 50 years, Koss Stereophones has been bringing the excitement of a live musical performance to recordings, and has developed a distinctive sound that music lovers around the world have come to know and appreciate.

## Liverpool Sound City!

[www.liverpoolsoundcity.co.uk](http://www.liverpoolsoundcity.co.uk)

Liverpool Sound City is the UK's premier city centre summer festival and conference. It hosts a world class music business conference and showcases over 400 bands and artists from all over the UK and the world.

## Memphis Convention and Visitors Bureau

[www.memphistravel.com](http://www.memphistravel.com)

Memphis - Home of the Blues and birthplace of Rock n' Roll. Visit Beale Street, Graceland, The Smithsonian's Rock n' Soul Museum, Gibson Guitar Factory, Sun Studios, Stax Museum of American Soul Music and the Civil Rights Museum.

## Music Manufacturing Services

[mmsdirect.com](http://mmsdirect.com)

Music Manufacturing Services is a leading CD and DVD manufacturer, with offices in Nashville, Toronto and Montreal, specializing in eco-friendly packaging and artist friendly, low cost solutions.

## Music Resource Group

[www.MusiciansAtlas.com](http://www.MusiciansAtlas.com)

Music Resource Group develops products and programs that help artists, bands and entrepreneurs successfully manage their careers and sell music. MRG supports the industry with the Musician's Atlas, the Interactive AtlasOnline and the Independent Music Awards.

## MusiCares Foundation

[www.grammy.com](http://www.grammy.com)

MusiCares is a non-profit foundation that was created by The Recording Academy in 1989 to ensure that music people have a place to turn to in times of need.

## MusicYukon

[www.musicyukon.com](http://www.musicyukon.com)

## Muzlink

[www.muzlink.com](http://www.muzlink.com)

Muzlink is your free online music marketing and promotion website. We link your music universe to more fans, more money, more ways to be seen, heard and discovered "harmonizing the world". Sign up at: [www.muzlink.com/artist](http://www.muzlink.com/artist).

## New Zealand Music Industry Commission

[www.nzmusic.org.nz](http://www.nzmusic.org.nz)

The New Zealand Commission is a Government-funded agency committed to growing the NZ music business. The NZ Music Commission undertakes projects and partnerships aimed at exporting NZ music and assisting music businesses in working internationally.

## North by Northeast Music & Film Festival

[www.nxne.com](http://www.nxne.com)

North by Northeast: celebrating 15 years as Canada's #1 festival for new music and music-related films. Five nights in June, 50 venues, 500 artists, 25 films. An essential annual gathering for fans, artists, and industry.

## Northern Ireland Music Industry Commission

[www.nimusic.com](http://www.nimusic.com)

Northern Ireland Music Industry Commission supports the development of its music industry, works closely with artists, music businesses and entrepreneurs towards development of international markets for their products, intellectual property and services.

## OffBeat Magazine

[www.offbeat.com](http://www.offbeat.com)

OffBeat Media focuses on New Orleans and Louisiana music and culture. Media include OffBeat Magazine, OffBeat.com, the Weekly Beat (email newsletter), the Louisiana Music Directory and LouisianaMusicDirectory.com, the Best of The Beat Awards and OffBeatNOLA.mo

## Pollstar Magazine

[www.pollstar.com](http://www.pollstar.com)

## REED MIDEM Organisation

[www.midem.com](http://www.midem.com)

MIDEM is the world music market where all the sectors involved in the business of music come together: recording, publishing, A&R, images, brands, digital and mobile.

MIDEM: 24-28 January 2010

MidemNet: 23-24 January 2010

## Reeperbahn Festival GbR

[www.reeperbahnfestival.com](http://www.reeperbahnfestival.com)

3 days, 20 clubs, 150 live acts and more than 15,000 fans! The Reeperbahn Festival presents new international music on Germany's most famous street: The Reeperbahn in Hamburg!

## Road Recovery

[www.roadrecovery.org](http://www.roadrecovery.org)

Non-profit Road Recovery is comprised of entertainment professionals whose lives have been touched by addiction and adversities and who help youth find their way towards healthy futures through mentoring, educational and live performance-based programs.

## Robertson Taylor Intl Insurance Brokers

[www.robertson-taylor.com](http://www.robertson-taylor.com)

Robertson Taylor Insurance Brokers arranges insurance coverage for the music, sports, conference and exhibition, theater, film, television and broadcasting, production and post production industries.

## Rockin' Moms

[www.rockinmoms.com](http://www.rockinmoms.com)

Rockin' Moms mission is to promote, inspire and celebrate the works and passions of Rockin' Moms at all stages of their careers — as mothers, artists, women, grandmas...all moms are rockin'! Free listing in our online directory!

## Scottish Arts Council

[www.scottisharts.gov.uk](http://www.scottisharts.gov.uk)

The Scottish Arts Council is responsible for funding and development of the arts in Scotland.

## SMI Music Group

[www.rockoncamp.org](http://www.rockoncamp.org)

SMI Music Group has produced music and performers from Classical arts to hip-hop. Founder Akiva Talmi started the very first Breakdance USA tour in the early 80's with the then unknown Run-DMC.

# Hey! Need a Lift to the Music Fest from your Hotel?



## Try the SXSW Pay-to-Ride Shuttle...

**JUST 30 BUCKS buys four days of hourly shuttle service between your highway hotel and the SXSW Music Fest and Conference downtown!**

That's right, from Wednesday to Saturday, official SXSW hotels outside downtown Austin will be visited hourly by a shuttle bus from R&R's fleet (including some biodiesel and hybrid vehicles) to whoosh you away to the Austin Convention Center - just 2 blocks from Sixth Street. And more buses will take you back to your hotel after the clubs close late, late at night. Book your hotel at [sxsw.com](http://sxsw.com) and then follow the link to [RRLimobus.com](http://RRLimobus.com) to purchase your Pay-to-Ride Pass!

Shuttles will run Wednesday, March 18 through Saturday, March 21 between 8:30 am to 3:00 am with hourly stops at each hotel (except 5:30 – 10:00 when shuttles will be dispatched upon request). Details at [sxsw.com/hotelshuttle](http://sxsw.com/hotelshuttle). Buy your hotel shuttle pass at [RRLimobus.com](http://RRLimobus.com).



THE OFFICIAL SXSW 2009 CHAUFFERED VEHICLE COMPANY.



QUOTES AVAILABLE FOR:

Limosines • Hybrid SUVs • Motor Coaches • Luxury Sedans • MiniBuses • Party Buses

512-947-7433 • [RRLimoBus.com](http://RRLimoBus.com)

# SXSW '09 tradeshows

## Sonicbids

[www.sonicbids.com](http://www.sonicbids.com)

Sonicbids is the website that helps bands get gigs, and promoters book the right bands. Its international network includes over 160,000 bands and 14,000 music buyers, including licensors, festival programmers, colleges and much more.

## SoundExchange

[www.soundexchange.com](http://www.soundexchange.com)

SoundExchange, an independent, nonprofit performance rights organization, collects and distributes performance royalties for recording artists and sound recording copyright owners when their recordings are performed on digital, cable and satellite music services.

## StevieRay.com

[www.stevieray.com](http://www.stevieray.com)

StevieRay.com is the site for all things related to legendary guitarist Stevie Ray Vaughan (SRV). It publishes an award-winning biography and exhibits Stevie's stage wardrobe, equipment and other artifacts from the SRV Museum Collection.

## Stockbridge Records

[www.barrymichaelmusic.com](http://www.barrymichaelmusic.com)

Stockbridge Records guides and promotes the overall development, career, and retirement of our artists, giving them the support needed in order to produce the highest quality of music and musical productions.

## Streamserf.com

[www.streamserf.com](http://www.streamserf.com)

streamSerf.com is the premier radio auditing firm in the world, providing artists, labels and management the most accurate and independent reporting available.

## Taylor Guitars

[www.taylorguitars.com](http://www.taylorguitars.com)

Taylor Guitars is an industry-leading manufacturer of premium acoustic and electric guitars. Renowned for blending innovative technology with a master craftsman's attention to detail, the company's guitars are loved for their playability and tone.

## Texas Music Office

[www.EnjoyTexasMusic.com](http://www.EnjoyTexasMusic.com)

The Texas Music Office is a state-funded business promotion and information clearinghouse for the state's music industry. Assisting more than 14,000 individual clients each year, the TMO is part of the Office of the Governor.

## Timeless Music Project

[www.timelessmusicproject.com](http://www.timelessmusicproject.com)

Award winning Social Enterprise "Timeless Music Project" delivers projects aimed at supporting Yorkshire's talented music industry. Projects include regional showcase CDs, events, festivals, conferences. New for 2009 — the Yorkshire concert at the British Embassy venue at SXSW.

## UKTI

[www.uktradeinvest.gov.uk](http://www.uktradeinvest.gov.uk)

UK Trade & Investment is the government organisation helping UK-based companies succeed internationally and overseas companies bring high quality investment to the UK. UK Trade & Investment is pleased to support UK music at SXSW.

## VerticalResponse

[www.verticalresponse.com/sxsw](http://www.verticalresponse.com/sxsw)

VerticalResponse is a leading provider of self-service email marketing and direct mail services — empowering groups and businesses of all sizes to create, manage and analyze their own direct marketing campaigns.

## Xumanii

[www.xumanii.com](http://www.xumanii.com)

Xumanii is a social networking website specializing in the broadcasting of live events.



march 13-22 + austin, tx

**SXSW USA HEADQUARTERS**  
PO Box 4999  
Austin TX 78765  
tel 512/467-7979  
fax 512/451-0754  
[sxsw@sxsw.com](mailto:sxsw@sxsw.com)

**SXSW MUSIC UK & IRELAND**  
Una Johnston, Cill Ruan  
7 Ard na Croise  
Thurles, Co. Tipperary  
IRELAND  
tel & fax +353-504-26488  
[una@sxsw.com](mailto:una@sxsw.com)

**SXSW EUROPEAN CONTINENT**  
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Tuebingen-Pfrondorf  
72074 GERMANY  
tel & fax +49-7071-885-604  
[mirko@sxsw.com](mailto:mirko@sxsw.com)

**SXSW MUSIC ASIA**  
Hiroshi Asada, c/o Rightsscale Inc.  
3F EBISU-WEST, 1-16-15  
Ebisu-Nishi  
Shibuya-ku, Tokyo 150-0021 JAPAN  
tel +81-3-5428-3923 / fax  
+81-3-5428-3962  
[contactus@sxsw-asia.com](mailto:contactus@sxsw-asia.com)

**SXSW AUSTRALIA,  
NEW ZEALAND & HAWAII**  
Phil Tripp, 20 Hordern St  
Newtown NSW 2042,  
AUSTRALIA  
tel +61-2-9557-7766  
fax +61-2-9557-7788  
[tripp@sxsw.com](mailto:tripp@sxsw.com)

## SOUTH BY SOUTHWEST CONFERENCE & FESTIVALS

music + film + interactive

## REGISTER TO ATTEND SXSW

Register before **February 13** to receive the next early bird rate and get the best choice of available hotels: [sxsw.com/attend](http://sxsw.com/attend)



# SXSW '09 tech tools

## Introducing my.SXSW.com

### YOUR SXSW Social Networking Platform

EVERY YEAR SXSW REGISTRANTS GET THE OPPORTUNITY TO MEET AND network with clients, potential colleagues, new friends and everyone in between. SXSW has always wanted to provide an online space where registrants can network outside of the 10 days in March that they spend in Austin.

This year we teamed up with BDG (Bucchere Development Group) to implement its product, The Social Collective, as my.SXSW.com, our new online registrant directory.

We wanted my.SXSW.com to include most of the features of the old online registrant directory but offer enhancements, such as Twitter and Flickr integration, interest groups, message options for events, customizable schedules, notifications for schedule changes and the ability to see which of your contacts will be attending specific events. It seemed like a pretty tall order, but the folks at BDG had just the tool we needed: The Social Collective. Over the past months, SXSW worked closely with BDG to put together my.SXSW.com to help you stay organized and get the most out of SXSW 2009.

In addition to working with an outside team, we have received a lot of feedback over the years on how to make registrants' experience at SXSW successful. BDG and SXSW put a lot of thought and work into my.SXSW.com, and we hope you like it.

Whether you're a filmmaker looking for distribution, a band looking for producers, a small business looking to develop its brand or a developer looking for a new collaborator, my.SXSW.com provides a unique opportunity

for people from all corners of the globe to get together and communicate before, after and during the event. Use my.SXSW.com to find and meet more people, and stay in touch once you do. Connect online with the people you meet at a panel, or vice versa. We hope that my.SXSW.com will be a wonderful tool for registrants. Check it out at [my.SXSW.com](http://my.SXSW.com)

**About The Social Collective:** The Social Collective is a customized social networking application for conferences. It's comprised of modules, so you can integrate what you need and leave what you do not want. It was launched in May 2008 by BDG.

When asked about the success of The Social Collective and other BDG products, Chris Bucchere, President and CEO of BDG, comments, "The most successful products we've created over the past 10 years have all followed the same simple model: take something that works on the consumer Internet and make it work for big corporations. That's easier said than done, but if you can overcome the obstacles of selling to big corporations, you're almost guaranteed to have a successful enterprise software product. It's almost as if the consumer Internet is a prototype of what you'll be seeing in the enterprise in six to 12 months." For more information, email BDG at [info@thebdgway.com](mailto:info@thebdgway.com).

## Trying to make the most of SXSW?



### SXSW.mobi

Do you use your phone to get on the Internet? SXSW.mobi is the mobile destination for everything you need to enhance your on-the-go SXSW 2009 experience. Browse SXSW.mobi from your mobile device to get up-to-date info, mp3's, video clips, podcasts, schedules and more.

Registrants, go to [SXSW.mobi/tools](http://SXSW.mobi/tools) to access the mobile version of [my.SXSW.com](http://my.SXSW.com). Connect with other registrants, send messages, and plan your meetings in advance. While you're there, sign up for SXSW Alerts to get special announcements direct from the festival organizers.

Listening to bands before deciding where you are headed is a huge help when you have more than 1,500 bands to choose from. Listen to songs from showcasing bands at [sxsw.mobi/audio](http://sxsw.mobi/audio) before deciding which showcase or party to attend.

Film Festival trailers can give you a peek at the films playing this year's festival as you discover what you want to go see. Watch video trailers for films screening at SXSW at [sxsw.mobi/video](http://sxsw.mobi/video).



### WiFi at the Austin Convention Center

The Austin Convention Center offers a Complimentary Limited Wireless Network accessible by attendees and clients. While you are attending SXSW, please feel free to connect to the WiFi Network. For information on WiFi, go to [sxsw.com/tools/wifi](http://sxsw.com/tools/wifi) or stop by one of the Connection Centers.

No matter what you decide to attend or what your style is, SXSW Tools has just what you need to make your SXSW 2009 successful. For more information on what SXSW Tools has to offer, go to [sxsw.com/tools](http://sxsw.com/tools)

# my.SXSW.com features:

- ★ **Messaging:** Talk to other registrants and network before you get to Austin.
- ★ **Personal Schedules:** Make your own schedule, or see a friend's schedule.
- ★ **Schedule Notifications:** Elect to get notifications when details change for an event you are planning to attend.
- ★ **Event Pages:** See which of your friends is attending a specific panel, showcase, party or screening. Leave comments or feedback about the event.
- ★ **Interest Groups:** Find attendees with similar interests.
- ★ **Twitter and Flickr integration:** Update your Twitter from my.SXSW.com or tag Tweets and Flickr photos for each event (you can find the tags on event pages).
- ★ **Build a contact list and follow users:** Want to know what other users are up to? Follow them!
- ★ **Upload Badge Photos:** Upload a photo before you arrive. You will save time during badge pickup.
- ★ **SXSW Text Alerts:** Sign up for badge specific sms messages from the SXSW organizers.

## Look for these tools at [sxsw.com/tools](http://sxsw.com/tools) to help you.



### Sign up for SMS alerts and stay in the know

Registrants can sign up for conference specific SMS notifications at [my.SXSW.com](http://my.SXSW.com). You will receive updates, schedule changes, special event announcements and breaking news specific to your badge type. For general information and updates about SXSWWeek 2009, text **join to 47979**.

During SXSW 2009, everyone can also search the SXSW schedules by texting keyword combinations to 47979. Check out [sxsw.com/tools/sxsw\\_alerts](http://sxsw.com/tools/sxsw_alerts) for more info.



### Present.ly

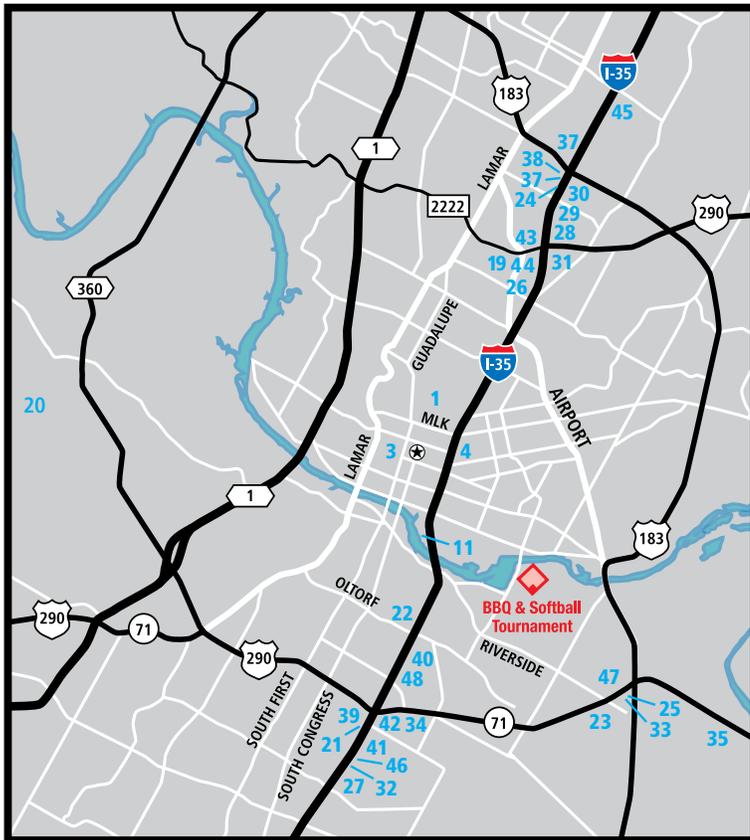
Present.ly™ by Intridea is where insiders will be going for the latest SXSW happenings. Create and join exclusive groups, post updates and upload pictures, music or video clips up to 100 mb to share with the community. Use your phone to update information or cross-post to Twitter with ease. Go to [sxsw.com/tools/presently](http://sxsw.com/tools/presently) for more information.



### Join Facebook's 2009 SXSW Group

Facebook is a social site that helps you connect and share with the people around you. At SXSW, you can use Facebook and its mobile apps for non-stop to photos, videos, links and notes from the best SXSW events. Try building your own customized social tools with Platform. Join Facebook's SXSW Group to keep up-to-date on people, events and discussions from the conference at [sxsw.com/tools/facebook](http://sxsw.com/tools/facebook).

# SXSW '09 transportation info



## DOWNTOWN

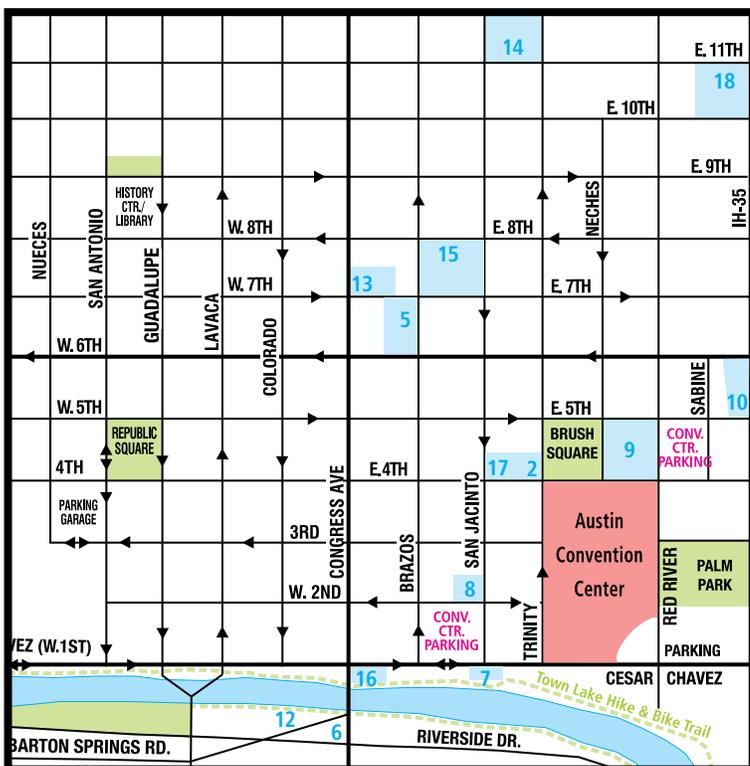
- 1. AT&T Conference Center 1900 University Ave.
- 2. Courtyard Marriott Downtown 300 E. Fourth
- 3. DoubleTree Guest Suites 303 W. 15th
- 4. DoubleTree Hotel University 1617 N. I-35
- 5. Driskill Hotel Sixth & Brazos
- 6. Embassy Suites Downtown 300 S. Congress
- 7. Four Seasons 98 San Jacinto
- 8. Hampton Inn Downtown 200 San Jacinto
- 9. Hilton Austin Convention Center 500 E. Fourth
- 10. Hilton Garden Inn Fifth & I-35
- 11. Holiday Inn Town Lake (Lady Bird Lake) 20 N. I-35
- 12. Hyatt Regency Austin 208 Barton Springs Rd.
- 13. InterContinental S.F. Austin Seventh & Congress
- 14. La Quinta Capitol 300 E. 11th
- 15. Omni Downtown Seventh & San Jacinto
- 16. Radisson Town Lake (Lady Bird Lake) Cesar Chavez & Congress
- 17. Residence Inn Downtown 300 E. Fourth
- 18. Sheraton Austin 701 E. 11th

## CITYWIDE

- 19. America's Best Value Inn 909 E. Koenig Ln.
- 20. Barton Creek Resort 8212 Barton Club Dr.
- 21. Candlewood Suites 4320 S. I-35
- 22. Clarion Inn & Suites 2200 S. I-35
- 23. Comfort Suites Airport Austin 7501 E. Ben White
- 24. Country Inn & Suites North 7400 N. I-35
- 25. Courtyard Marriott Airport 7809 E. Ben White
- 26. Courtyard Marriott Central 5660 N. I-35
- 27. Courtyard Marriott South 4533 S. I-35
- 28. Crowne Plaza 6121 N. I-35
- 29. DoubleTree Hotel Austin 6505 N. I-35
- 30. Drury Inn & Suites North 6711 N. I-35
- 31. Embassy Suites Central 5901 N. I-35
- 32. Fairfield Inn South 4525 S. I-35
- 33. Hampton Inn & Suites Airport 7712 E. Riverside
- 34. Hampton Inn South 4141 Governors Row
- 35. Hilton Airport Hotel 9515 New Airport Dr.
- 36. St. Michael Plaza Hotel 7800 N. I-35
- 37. Hyatt Place North Central 7522 N. I-35
- 38. La Quinta Austin North 7622 N. I-35
- 39. La Quinta Ben White 4200 S. I-35
- 40. La Quinta Oltorf Oltorf & S. I-35
- 41. Marriott Austin South 4415 S. I-35
- 42. Omni Southpark 4140 Governors Row
- 43. Radisson North 6000 Middle Fiskville Rd.
- 44. Ramada Austin Central 919 E. Koenig Ln.
- 45. Ramada Limited North 9121 N. I-35
- 46. Springhill Suites Marriott South 4501 S. I-35
- 47. Staybridge Suites 1611 Airport Commerce Dr.
- 48. Wyndham Garden 3401 S. I-35

= **SXSW Music Hotel Shuttle Pass Stops**

**Taxis:** Austin Cab Co. | 512-478-2222 | [www.austincab.com](http://www.austincab.com)  
 Lone Star Cab | 512-836-4900 | [www.lonestarcabaustin.com](http://www.lonestarcabaustin.com)  
 Yellow Cab Co. | 512-452-9999 | [www.yellowcabaustin.com](http://www.yellowcabaustin.com)



## Getting To Austin

### International Service

**Transatlantic Air Travel:** Media Travel offers great Transatlantic airfares from London, with add-ons from other cities in the United Kingdom and Europe. See [www.mediatravel.com](http://www.mediatravel.com). Contact Sara Howden by email: [sara@mediatravel.com](mailto:sara@mediatravel.com) or phone 0044-20-7627-2200.

**Australia/New Zealand Air Travel:** Entertainment TravelManagers is SXSW's preferred air travel provider from Australia or New Zealand. Visit [www.travelmanagers.com.au](http://www.travelmanagers.com.au), contact Brad Thomas by email [brad@travelmanagers.com.au](mailto:brad@travelmanagers.com.au) or phone +6102-8062-6442.

## SXSW Hotels & Housing Desk

The SXSW Housing Desk **never stops booking hotels** and will be assisting attendees with their hotel needs onsite after SXSW begins. If you still have hotel needs, see the list of available hotels online at [www.sxsw.com/hotels](http://www.sxsw.com/hotels), email [housing@sxsw.com](mailto:housing@sxsw.com) or call 512-467-7979.

## FILM SHUTTLE

### Complimentary shuttle bus service for film badge holders

will run day and night from Friday, March 13 through Tuesday, March 17. Shuttles will transport passengers to and from the Austin Convention Center, Paramount Theater and Alamo Drafthouse on South Lamar. Sponsorship opportunities are still available; contact Hiliary Kerby ([hiliary@sxsw.com](mailto:hiliary@sxsw.com)) for more information.



## HOTEL SHUTTLE PASS: FOUR DAYS FOR JUST \$30!

From Wednesday, March 18 to Saturday, March 21, official SXSW hotels outside of the downtown area will be served hourly by a shuttle bus provided by R&R Limousine & Bus from its fleet of biodiesel and hybrid vehicles to deliver you to the Austin Convention Center (two blocks from Sixth Street). More vehicles will run from downtown back to the hotels after late night club closings.

### SHUTTLE HOURS:

**Wednesday, March 18 - Saturday, March 21**

#### Daytime

8:30 am – 5:30 pm

#### Dinner Break

no regular schedule – buses dispatched by phone request

#### Nighttime

10:30 pm – 3:00 am

**Book your hotel at [sxsw.com](http://sxsw.com), then follow the link to [www.rrlimobus.com](http://www.rrlimobus.com) to get your \$30 Hotel Shuttle Pass.**

## Getting Around Austin

Austin is a very walkable city and you'll find downtown easy to navigate. If you are not in a downtown hotel you will want to buy the \$30 hotel shuttle pass from R&R Limousine & Bus ([www.rrlimobus.com](http://www.rrlimobus.com)) to simplify your travel to and from SXSW events, especially late at night. Rental cars will be a convenient option although downtown parking can be a challenge. You should expect to pay to park in a parking garage or surface lot to avoid circling endlessly looking for a legal street parking space.

### Car Rentals

#### Enterprise Rent-A-Car is the preferred car rental vendor for SXSW 2009.

Phone 800-RENT-A-CAR  
[www.enterprise.com](http://www.enterprise.com)  
Discount Code SXSW009  
(online 3-digit PIN: SXS)

Enterprise offers SXSW registrants some of Austin's best vehicle rates -- use the code for a discount off published rates. Avoid hefty airport surcharges by renting from one of Enterprise's many non-airport locations (including a convenient office at the Omni Downtown, address 700 San Jacinto at 8th Street). Enterprise Rent-A-Car customers are being offered the opportunity to benefit the environment by offsetting the carbon dioxide (CO2) emissions generated by their car rentals. For more information: [keystogreen.com](http://keystogreen.com).

### Hertz

Phone 800-654-2240 [www.hertz.com](http://www.hertz.com)  
Use CV #01140013  
Hertz offers competitive rates and a variety of Austin locations.

### Charter Limos & Coaches

#### R & R Limousine & Bus

R&R – The Clean-Air Transportation Company- is the official SXSW 2009 chauffeured vehicle company. Whatever your transportation need, R&R's courteous drivers and fleet of biodiesel and hybrid vehicles are available to serve you. Airport transfers available for \$45 per person.

Quotes available for:

- Limousines • Luxury Sedans • Hybrid SUVs • MiniBuses • Motor Coaches • Party Buses

[info@rrlimobus.com](mailto:info@rrlimobus.com)  
512-947-7433  
[www.RRLimoBus.com](http://www.RRLimoBus.com)

### Public Bus Service

#### Capital Metro Airport Flyer

Public bus service direct to downtown

every 40 minutes, seven days a week for a one-way fare of 50 cents. Service within one to two blocks of Hilton Downtown, Capitol Place, Omni, Driskill, Intercontinental and Doubletree Guest Suites. Board outside baggage claim on the lower level, second lane at the far right. Serving the Airport: 512-474-1200.

Capital Metro also provides bus service throughout Austin, with 24-hour daily passes available for just \$1. Much of downtown is covered by 'Dillo trolleys, which are small buses that you can ride for 50 cents. Route Information 1-800-474-1201.

### Trip Planner:

[www.capmetro.org/riding/tripplanner.asp](http://www.capmetro.org/riding/tripplanner.asp)

### Airport Van Service

#### SuperShuttle

Inexpensive, round-the-clock shared ride service between the Austin airport and all points in Austin. Buy your ticket upon arrival or make a reservation in advance. Shuttles run on demand 24-hours per day. [www.supershuttle.com](http://www.supershuttle.com). Phone 512-929-3900 x2 or 512-258-3826 or 800-258-3826.

### Human Power

**Bicycle Sport Shop** rents road bikes, mountain bikes, comfort bikes and tandems. For a complete list of rental bikes and rates, visit [bicyclesportshop.com](http://bicyclesportshop.com) or call 512-477-3472. Bicycle Sport Shop will provide delivery of your rental to the Austin Convention Center, and don't forget to take advantage of its FREE valet parking at the Lady Bird Lake Stage/Auditorium Shores.

**Pedicabs** operate in downtown Austin and are found most in the 6th Street area and the Warehouse District. Pedicab drivers are licensed by the City of Austin Ground Transportation Department and work for tips from customers.

# Small Green Steps Make All the Difference For SXSW Vehicle Vendor

By Scott Schinder

**B**eyond the hotels, clubs, bars, restaurants and equipment-rental companies, all manner of Austin businesses benefit from SXSW's influx of out-of-towners. One service that is always in demand during SXSW week is transportation, whether that means getting SXSWers from the airport to their hotels, from their hotels to the Convention Center, or back to their hotels after a long night of club-hopping.

One local company that is filling the demand for point-to-point transportation during SXSW week is R&R Limo & Bus, a relatively new firm that is partnering with SXSW as its official chauffeured vehicle vendor this year. For \$30, SXSW Music attendees staying in official SXSW hotels outside the downtown area will be able to purchase a pass that will get them four days' worth of hourly circulating shuttle service between their hotels and the Convention Center, as well as late-night bus service to return them to their hotels. R&R is also offering a \$45 airport transfer (not much more than the price of a cab ride), which will carry attendees to their downtown Austin destinations in a chauffeured, environmentally-friendly hybrid vehicle.

R&R's environmental consciousness is one factor that distinguishes it from its competitors. The company hosts a fleet of biodiesel and hybrid-powered limousines, luxury sedans, SUVs, mini-buses and motor coaches, as well as the novelty-oriented Rockin' Ride Party Buses with which R&R founder Paul Arcediano first made his mark upon the Austin market.

Arcediano says that he was inspired to adopt the company's environmentally conscious approach after purchasing the R&R fleet's first three buses from Bauer's Transportation, a San Francisco company that has been a leader in green transportation initiatives.

"Since then," Arcediano notes, "we've become a partner with Austin's Clean Air Force, in which we carry out employee clean-air programs and other clean business practices to reduce the emissions that contribute to unhealthy air in our region. We're only doing a few small



Paul Arcediano stands in front of one of R&R's motor coaches.

things, but if every other transportation company in town followed suit, we could really make a difference. And when customers make the decision to use a company with environmental initiatives, it encourages more companies to follow suit."

Beyond his company's innovative green initiatives, Arcediano believes that R&R offers a unique service to Austin residents and SXSW visitors alike. "Our focus on customer service, safety, and the environment has helped us grow from the three buses to over 20 vehicles in just over one year," he states, adding, "I'm extremely excited about the future of our company, and I think that this partnership with SXSW will help us continue to provide a great transportation experience for people in Austin." ■

For more information on R&R Limo, visit [www.rrimobus.com](http://www.rrimobus.com). See page 71 for details on R&R Limos SXSW services including vehicle rentals, airport transfers and shuttle passes to outlying hotels.

## Updates from SXSW's Green Initiative

- This year, our sponsored hotel's keys are 50% recycled plastics.
- Our office solar panel array is producing clean energy - 552 kWh since mid-November, and totals after this summer should be even more impressive.
- SXSW Registrants badge sleeves are no longer made from vinyl. 2009 pouches are made of a biodegradable "earth friendly" material - with a name too long to be useful.
- To offset our carbon use, SXSW bought RECs in early '08 from Austin Energy for the development of a solar recharging station

demonstration project. At SXSW 2009, our staff will have use of the station, primarily to recharge the four electric bikes being provided for staff errands and event needs. We will be noting how this transportation option works out and what changes and modifications need to be made to the concept to improve it. We'll share more as it develops.

- The Volunteer Department just eliminated another big wad of paper when it put a newly developed system into operation to allow our 100 or so volunteer Venue Stage Managers to advance their shows entirely online. SXSW Administrative operations are estimated to be 70% paperfree these days. Oh, the wonders of the digital reality.

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