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And so we begin ...

SXSW 2010 Opens With a Flourish

Evan Williams Sees the Future,
140 Characters at a Time

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MacGruber's Big Screen Mission
Ready to Debut

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MARCH 2010

SXSW IS NOW!

Up-to-the-Minute Coverage

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SXSWORLD

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To use the QR Codes:

- First, using your smart phone, download the QR reader at <http://link.me/sxsw>.
- Next, activate the program and aim your phone at the code on the article page.
- Make sure that the entire code is on the screen.
- After the QR Code is decoded, your browser will open the associated web page.



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SXSW 2010 DAILY

TOMORROW HAPPENS HERE ... SXSW 2010 is off and running at full speed. Interactive registrants swarmed the Austin Convention Center's hallways, ballrooms and lounges, while film aficionados packed panels, screenings and parties. As an unexpected bonus, many participated in an orderly impromptu evacuation. With a whole week still ahead, who knows what is yet to be learned, understood and discovered—but part of the fun is the experience, right?



PHOTO CREDIT: VALERIE FREMIN

TOP RIGHT: The early birds got the ribs at the BBQ Crash Course at Emo's on Thursday night.

RIGHT: Opening day arrivals checked email at one of the Austin Convention Center's convenient Connection Centers.

LEFT: Douglas Rushkoff talked about digital currency during his "Program or Be Programmed: Ten Commands for a Digital Age" presentation.



PHOTO CREDIT: VALERIE FREMIN



PHOTO CREDIT: VALERIE FREMIN



PHOTO CREDIT: VALERIE FREMIN

(L-R) Denise Jacobs, Ben Huh and Min Jung Kim threw goat horns during the "How to Rawk SXSW" panel.

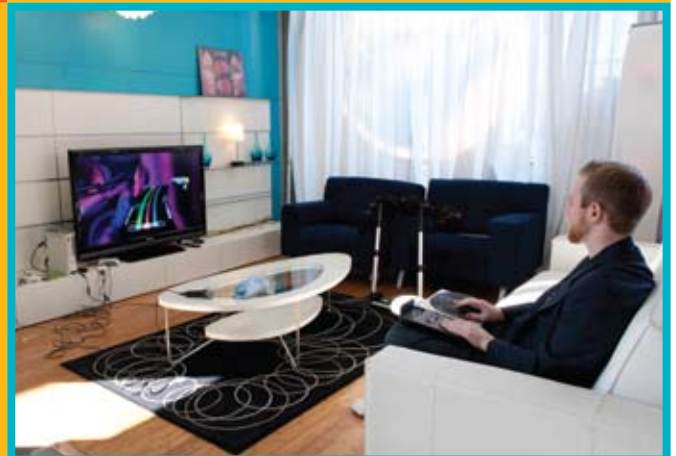


PHOTO CREDIT: VALERIE FREMIN

A visitor enjoyed the digital living room provided by Microsoft in the Silverlight Interactive Lounge, one of the many Fourth Floor Features located in the Convention Center.

On the cover: A "Visions" party muse. Model: Ciara Blossom. Costuming by Ayers Design, LLC. Photo by: David C. Fox.



The World Premiere of *Kick-Ass* opened SXSW Film and not only brought Director Matthew Vaughn (center) and stars Christopher Mintz-Plasse (left) and Aaron Johnson (right) to the Paramount Theatre on Friday night, but also caused strange objects to appear on nearby buildings (inset).

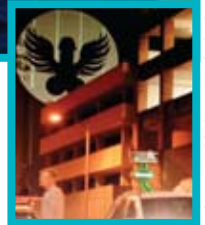


PHOTO CREDIT: JESSEE KNISH



LEFT: Mark Cuban of HDNet and Boxee CEO Avner Ronen engaged in the lively "PayTV vs. Internet-The Battle For Your TV" debate.



Amanda Hirsch and Jordan Hirsch (center right and far right) led the lively "Improv Lessons For Freelancers" session.



Edward Norton (left) and Tim Blake Nelson (right) discussed their collaboration on *Leaves of Grass*, which had its American premiere on Friday night at the Alamo Lamar.

PHOTO CREDIT: SCOTT MELCER

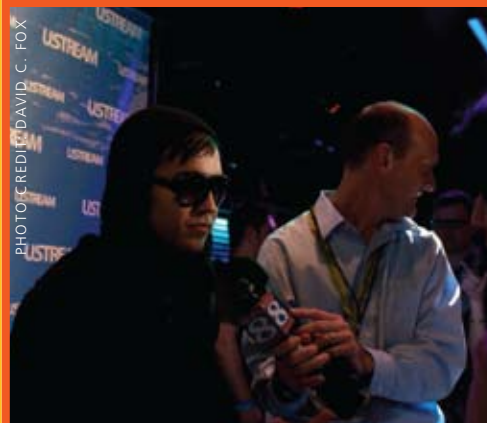


LEFT: Director Nimród Antal, Film Festival Producer Janet Pierson and producer Robert Rodriguez attended the sneak peek "First Look Predator" on Friday night at the Ritz Theater.

RIGHT: (L-R) Co-directors Matt Harlock and Paul Thomas were on hand for the North American Premiere of their *American: The Bill Hicks Story* documentary.



Muses were featured at "Visions," a unique multimedia event presented by Conceptart.org Events, Massive Black and The Art Department, at the ScreenBurn at SXSW Interactive opening event.



Ustream presented the "Streaming in your City with Pete Wentz (left) and Gym Class Heroes-One Night Only" at the Phoenix Friday night, which included on the spot t-shirt production.





LEFT: The ever-popular "Mix at Six Hosted by SapientNitro" was one of the many evening events on Friday.

RIGHT:

The "KICK-ASS Cast Can't See Through Walls But They Can Kick Your ASS" panel brought the stars and makers of the opening night film out to the Convention Center on Saturday morning.



The Hive Awards, held on Friday night at Red 7, honored the "Unsung Heroes of the Internet."



Amanda Wall arranged the Monkey Wrench Design booth as the Film + Interactive Trade Show opened at noon on Saturday.

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There's a Whole Lot More on the 4th Floor

The 4th floor of the Austin Convention Center is at the heart of SXSW Film and Interactive. Here are some of the highlights:

SXXpress

SXXpress (South by Express) is a new feature for the SXSW Music & Film Festivals. These passes do not guarantee admission to music venues or film screenings, but will allow badge-holders with these passes to bypass the lines at theaters and music venues and go to the head of the line. Passes will only be valid when accompanied by a matching badge. No transfers or substitutions will be allowed.

During the Film Festival - Platinum, Film and Gold badges will be allotted two passes per day for film screenings. SXXpress Film passes will guarantee a seat if used no later than 30 minutes before a film starts.

During the Music Festival - Music badges will be allotted one pass per day and Platinum Badges will be allotted two passes per day.

When a music venue is at capacity, the SXXpress passes will be given priority entry over regular badges (without SXXpress passes) and wristbands.

The passes will be distributed on the 4th Floor of the Austin Convention Center near panel room 15. SXXpress passes will be available each day from 10am - 5pm. Badge-holders may only pick up passes for that same day of shows. SXXpress Film passes will only be available through Tuesday, March 16. SXXpress Music passes will only be available Wednesday, March 17 through Saturday, March 20.

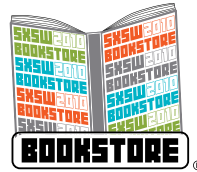
South by Bookstore

The South by Bookstore, hosted by Barnes & Noble, is where registrants will find books, CDs and DVDs by their favorite SXSW participants. Drop by to meet speakers and luminaries from SXSW Film, Interactive

and Music.

Located in the Ballroom D Foyer.

Hours: Sunday, March 14 - Saturday, March 20: 11am - 6pm



Day Stage Café

The Day Stage Café hosts book readings, keynote simulcasts, music performances and special presentations, while registrants can kick back and listen while enjoying a coffee or adult beverage.

Located in Ballroom G

Day Stage Café

Presented by Adobe

Hours: Sunday, March 14 - Tuesday, March 16: 8:30am to 6pm

Day Stage Café

Presented by SESAC

Hours: Wednesday, March 17 - Friday, March 19: 12 - 6pm; Saturday, March 20: 12 - 3pm

Studio SX

Presented by SapientNitro, Studio SX invites you to witness live tapings of interviews with featured speakers, filmmakers, Web Award finalists and more. Audience seating just outside the plexiglass-enclosed studio lets you get up close to these amazing people.

Located in the Ballroom D Foyer.

Taping Hours: Sunday 3/14 - Tuesday 3/16: 11am - 1pm and 2pm - 5pm. Seating is first-come, first-serve.



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View the Poster Art for 2010 SXSW Films

AIGA Austin and SXSW Film are proud to honor exceptional film poster design with the 2010 SXSW Film Design Award for Excellence in Poster Design.

All entries will be showcased at both the Austin Museum of Art (AMOA) and the Austin Convention Center. Winners will be announced at the SXSW Film Awards on Tuesday, March 16.

See the poster art from the 2010 SXSW Accepted Films. Available for viewing at the Austin Museum of Art (823 Congress Avenue), through Thursday, March 19. Check amoa.org for more details.

The SXSW Poster Gallery will run concurrently to the AMOA exhibit and will be located outside the Hitachi G-Tech Theater (Exhibit Hall 5 of the Austin Convention Center). This exhibit will be open all 9 days of SXSW Film (through Saturday, March 20).



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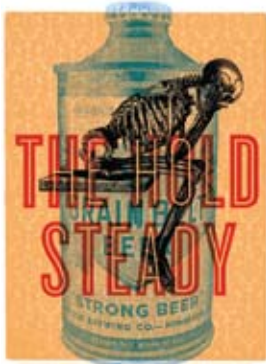
Austin Convention Center Level 1, Exhibit Hall 1

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Flatstock 24 will display the works of more than 100 artists from across North America and the globe. Posters representing decades of styles, colors and techniques will be on display and for sale as well as additional merchandise. Show up early and be ready to be overwhelmed with amazing posters.

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-KXAN, Austin News

“Must do.”
-SXSW

“Their love of music isn’t just lip service.”
-Brandfreak.com

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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.

YouTube is excited to give filmmakers and musicians new tools to promote and make money from



their work. Visit youtube.com/FilmmakersWanted or youtube.com/MusiciansWanted for more information.

Sneaky Games builds games for social and mobile platforms and will be entering the social game space with multiple interactive titles this year, including two that will be showcased at ScreenBurn.

In February, **MacSpeech**, part of Nuance Communications, debuted MacSpeech Scribe, personal transcription software for the Macintosh, and will be demo-ing Mac and iPhone speech recognition at SXSW Interactive.

Empire Advertising & Design now offers video services, including commercials and video for web, providing quality design and printing services at competitive rates.

Wunderbar presents "Lunch with the Germans" at SXSW on Thursday, March 18, bringing 60 German organizations together in one place for the first time, including Initiative Musik, C/O Pop, Reeperbahn Festival, Jazzahead! and 20 companies from Berlin. Hayk Seirig and Phillip Patzig, the two chefs behind Berlin's Bar 25, will man the stoves.

Breakdown Services introduces Eco-Cast, a virtual pre-read system that allows actors to self-tape an audition, helping casting directors audition actors online from anywhere in the world.

Plus Six is a collective of tech-based Australian companies funded by **Multimedia Victoria**, including Swapppler.com. Michi Girl, 99

Designs, Eventarc, Inventive Labs and Jacky Winter Group.

DotSpots recently released Google Chrome and Buzz compatible versions, improving on its platform for sharing thoughts as "dots": easy-to-create mini-blog posts that spread virally and in the context of news articles.

The City of Hamburg, Germany/Hamburg@Work is represented by ScaleUp Technologies' "ReadyToScale.eu" initiative at SXSW, with a focus on Hamburg as the stepping stone to successfully scale into Europe.



Rackspace will launch Rackspace Media Services at SXSW. This extension of Enterprise Services will focus on a direct-to-consumer hosting solution for music recording labels and other media segments.

The Finnish Mobile Association and **Music Export Finland** jointly present the "Finnish Mobile Music" stand at both SXSW trade shows.



Image Space Media matches relevant ads and images across a network of 2,500 publishers, serving hundreds of millions of impressions monthly to over 40 million users.

The Video Game Voters Network, sponsored by the Entertainment Software Association, enables gamers to stay informed, reach out

to federal, state and local officials, and register to vote.

NthSocial, a stealth social media startup from San Francisco, will debut its private beta at SXSW.



Cooliris, developer of the popular browser add-on, recently released Cooliris Express, a simple way to embed a 3D Wall of custom photos and videos on any website.

Rock Band Network is the new system from Harmonix that allows bands to turn their songs into playable content for *Rock Band*.

Mayfair Games' flagship title is the *The Settlers of Catan*, winner of "Game of the Year" in Germany.

ShowNearby fanatics define and develop both mobile and web-based, location-specific applications to satisfy users' desire to know what is nearby. ShowNearby is the first company from Singapore to exhibit at SXSW.

Sweb Apps lets anyone build an iPhone application in minutes and will be activating an alternate reality game (ARG) in the ScreenBurn Arcade.

USA Network is a program service of NBC Universal Cable, a division of NBC Universal, and offers character-arcade.com to play online games!

Portable Zoo, a creative producer of award-winning iPhone games, including Letter Bug and Slot Car Mania, will debut its new slot car game at ScreenBurn 2010!

Home of Metal is a celebration of the music that was created in the West Midlands. Capsule (with support from Advantage West

Midlands) will be launching Home of Metal at SXSW with a Q&A with Lemmy from Motorhead on March 16th at 5.30pm at The British Music Embassy/Latitude 30.

Heatwave Interactive, makers of *Platinum Life: Web Edition*, is a next gen entertainment production company that develops original games and mobile applications.

Frog Music Licensing, a "one-stop" music licensing resource for indie filmmakers, recently launched with a small catalog of indie artists.

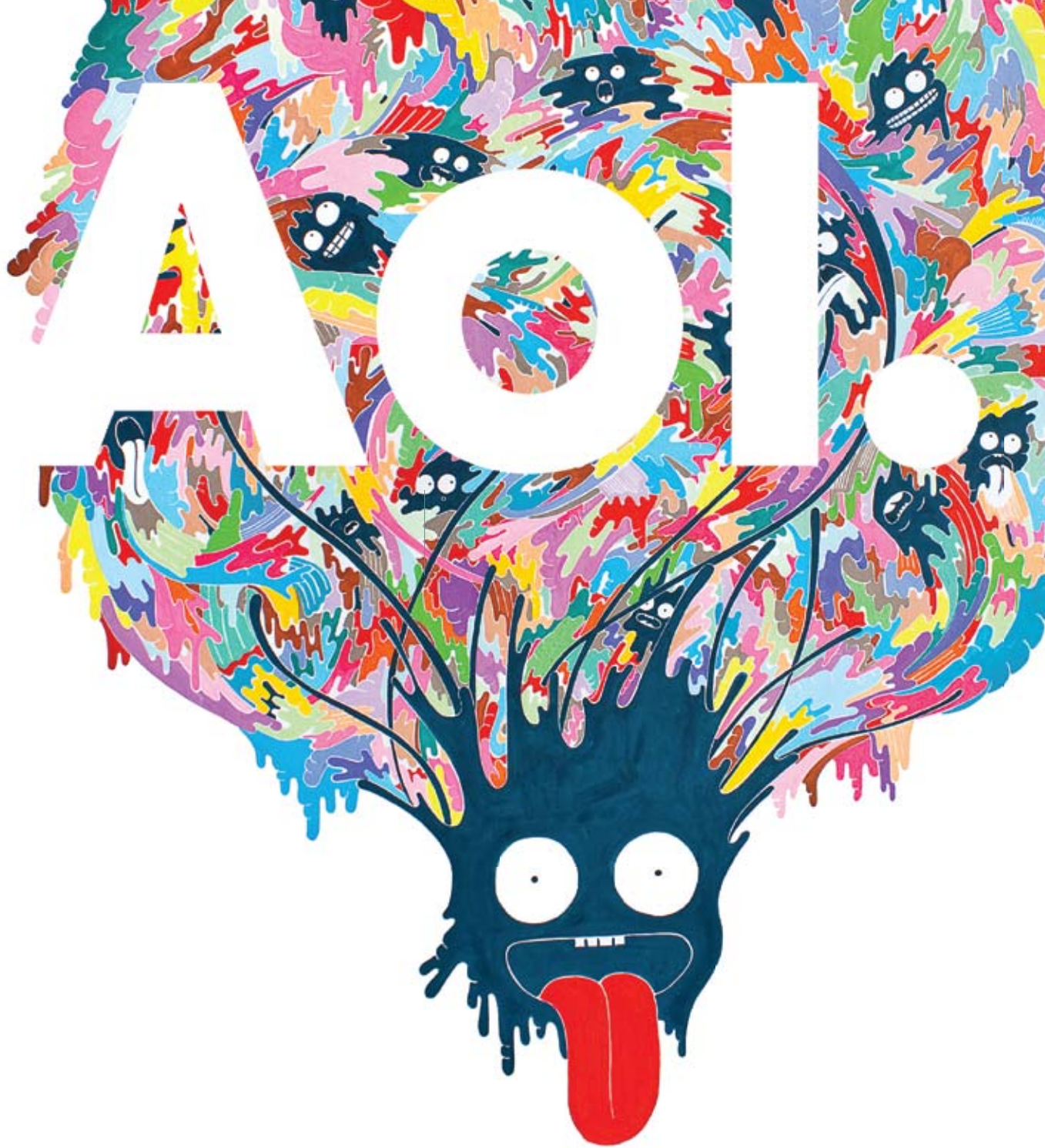
The Harry Ransom Center, at the University of Texas at Austin, presents its "Making Movies" exhibit, featuring items from its extensive film collections.

StartUp Bus Boot Camp teams 12 developers, designers and entrepreneurs in a rock n roll tour bus for a 48 hour trip from San Francisco to Austin to produce three new startup ventures and present them at an event at SXSW Interactive.

sobees will help you follow SXSW in an easy/friendly way by aggregating news, pictures and Tweets together with your Twitter and Facebook streams.



Join 40 of the U.K.'s leading digital entrepreneurs and companies at the Great British Breakfast on Tuesday, March 16, organized by **Chinwag** and **UKTI** as part of the 2nd annual Digital Mission to SXSW Interactive. You can also meet these SMEs at the huge U.K. trade show stand.



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Have Your Say About What You See at SXSW 2011

Do you have something in mind that you want to see at SXSW Interactive next year (March 11 - 15, 2011)? If so, submit your idea to our **PanelPicker** starting in June. The majority of our panel programming at SXSW Interactive is curated through the PanelPicker, a unique interface that gives members of the online community the power to browse through all programming proposals and vote on which ideas they feel would be most appropriate for SXSW 2011. To find out when the PanelPicker opens for business for the 2011 event, stay tuned to the SXSW Interactive website: sxsw.com/interactive.



The Web Awards Ceremony is the Pinnacle of SXSW Interactive Evening Events

The centerpiece of the SXSW Interactive Festival's slate of evening events, the **13th annual SXSW Web Awards Ceremony Presented by Adobe** is where the winners from each of the competition categories will be announced, along with the **Best of Show** and **People's Choice Award**. Emceed by comedian Doug Benson, tonight's ceremony (Sunday, March 14) starts with the Web Awards Pre-Party at 6pm in the foyer of the Downtown Hilton's Austin Grand Ballroom. The ceremony starts around 7pm.



Help Emma Fill a Backpack with Food and Fight Hunger

This year's lanyard sponsor, **Emma**, has teamed up with **Feeding America** to help fight childhood hunger. They are filling 1,000 backpacks with food so that hungry students can discreetly bring groceries from school back to their families. Join the effort with a click at: www.myemma.com/backpack



End SXSW Interactive in Style at the Closing Party Hosted by (mt) Media Temple

Always one of the most fun events of SXSW Interactive, the **Interactive Closing Party**, hosted by Media Temple, takes place at **The Mohawk** (912 Red River St.) on Tuesday, March 16 at 8pm. Come out and enjoy drinks with fellow Interactive attendees to reflect on what you have experienced, and the takeaways you will leave with. Did we mention the mechanical bull?

Visit the SXSW Interactive Website for All the Competition Winners

Curious to find out who took home the prizes in the three SXSW Interactive competitions? Results from the **SXSW Web Awards** (Sunday, March 14 in the Austin Grand Ballroom of the Downtown Austin Hilton), **ScreenBurn Game Design Competition** (Sunday in panel room 6AB) and **Microsoft BizSpark Accelerator at SXSW** (Monday and Tuesday, March 15-16, Hilton Austin Downtown) will be posted on the SXSW Interactive news blog. These three events help expose some of the Interactive community's best new ideas and talent.

We Want to Hear From You!

SXSW Interactive is a reflection of the online community, so we love to hear your new ideas, brilliant brainstorming and constructive criticism. We also want to know what with the festival worked and what could use some tweaking. After SXSW ends, we will be asking for your feedback from the 2010 event. If filling out a survey is not enough, you can contact us by e-mail at inter@sxsw.com. We read and acknowledge every e-mail we get, so do not hesitate to contact us if you have something to say.

Stay Tuned to the Interactive Website After SXSW for Great Audio and Video Content

Make sure you continue to visit the SXSW Interactive website after SXSW ends to re-live the excitement of SXSW Interactive and discover what you may have missed. Listen to podcasts and view videos from the daytime programming, check out video interviews from SXSW Web Awards winners and much, much more. Also, pay a visit to the official SXSW YouTube Channel for great video content from SXSWWeek.

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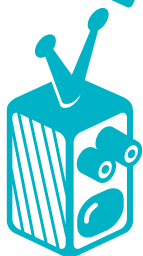
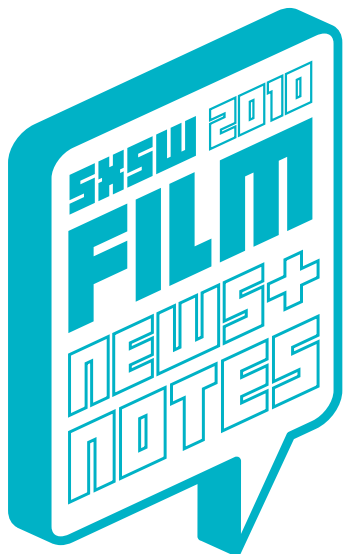
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The Two Taqwacores



Check out the documentary **TAQWACORE** and its narrative counterpart, **The Taqwacores**, two very different takes on the same subject - punk Islam. The films both screen at the Alamo Ritz on Sunday, beginning at 4:30pm with the narrative and followed at 7pm by the doc. Don't miss the related panel, "**The Two Taqwacores**," featuring the filmmakers, writer and one of the films' band members, Tuesday in the Austin Convention Center. See my.sxsw.com for schedule information.

MacGruber! World Premiere



Monday, March 15 brings the world premiere of **MacGruber**, starring **Will Forte**. Playing his *Saturday Night Live* character of the same name, Forte is a clueless soldier of fortune on a mission to save the world from nuclear destruction at the hands of **Val Kilmer's** evil Dieter Von Cunth.

Don't miss this hilarious, action-packed extravaganza, and check out the panel with cast and crew on Tuesday, March 16, featuring stars Forte, **Kristen Wiig** and **Ryan Phillippe**. *MacGruber* screens on Monday night at 9:30pm at the Paramount Theatre.

Mr. Nice –World Premiere Tonight!



Tonight (Sunday, March 14) sees the World Premiere of Bernard "Candyman" Rose's big screen adaptation of the cult memoirs of legendary Welsh drug-trafficker and raconteur Howard Marks. Starring **Rhys Ifans**, **Chloe Sevigny** and **David Thewlis**, *Mr. Nice* screens at the Paramount Theatre at 6:30pm.

SX Global - International Doc Talent comes to Austin

The **SX Global** international documentary section returns for a second year and this year features U.S. and North American Premieres from Finland, Mexico, Sweden, Czech Republic and more. Though based primarily at **The Hideout** (617 Congress Ave.), films also screen at the **Alamo South Lamar**. Don't miss these rare opportunities to see some great international documentary-making talent. Listings available at sxsw.com/film.



SXSW 2010 Film Awards, Presented by Eugene Mirman

Always a packed event, this year's **Film Awards** take place Tuesday at 8pm in the Hitachi G-Tech Theater at the Austin Convention Center. Our presenter this year is award-winning stand-up comic and all-round funny guy, **Eugene Mirman**. Come and celebrate with this year's winning films and filmmakers.

2010 Panels and Conference Highlights

- ★ Visionary filmmaker **Michel Gondry** discusses his striking work, including his latest, *The Thorn in the Heart*, with KCRW's Elvis Mitchell. Sunday at 12:30pm.
- ★ Comic book legend **Gilbert Shelton** will be in conversation with **Harry Knowles** (Monday at 3:30pm), and soundtrack composer and musician **Gustavo Santaolalla** will talk to BMI's **Doreen Ringer-Ross**. (Tuesday at 2pm)
- ★ **First Impressions: The Art of Main Title Design** (Monday at 3:30pm) spotlights two leaders in the field, **Karin Fong** of Imaginary Forces and Pixar's **Susan Bradley**, as they explore the process of creating title sequences, and features special case studies. Also, don't miss the first-ever screening of the finalists for the inaugural "**Excellence in Title Design**" award. Come and check out the captivating results in the Austin Convention Center (ACC), Monday at 7pm.



Michel Gondry

Jeffrey Tambor returns for another year of his highly popular **Acting Workshops** on Sunday at 3:30pm in Room 16AB at the ACC. Get there early; these fill up fast!





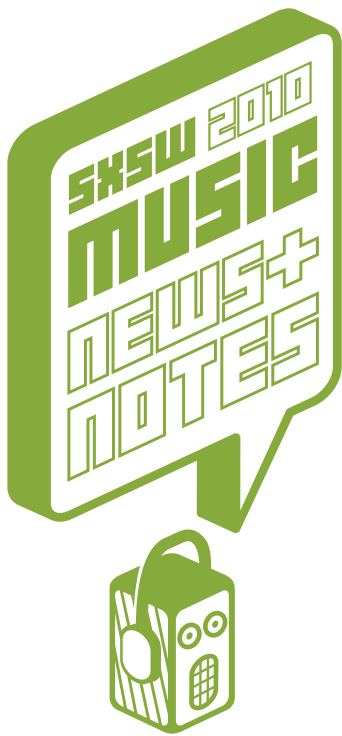
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Wednesday Showcase Highlights



Brian Posehn



Dorrough



Bison BC

Comedy Central is going SXSW!

Join Comedy Central and The Syndicate for a raucous night that will include comedians **Pete Holmes, Nick Thune, Natasha Leggero, Doug Benson, Hannibal Buress, Maria Bamford** and **Todd Barry**. Catch a sneak peek of the new animated series *Ugly Americans* and 3-D madness from the soon-to-be-released *The Drawn Together Movie*. All at **Esther's Follies** (525 E. 6th St.) on Wednesday, March 17.

OGPR & AllHipHop.com Present the Best in Texas

SXSW Music will host an opening night showcase at La Zona Rosa (612 W. 4th St.), featuring some of Texas' most important up-and-coming rappers (**J. Kapone, Question, Kyle Lee, The League of Extraordinary G's, Big Sid** and **Fat Pimp**) alongside hit makers such as **Dorrough, Chalief Boy, Trae tha Truth** and a newly reunited **Paul Wall** and **Chamillionaire**.

A Great Night for Metal ...

... And heavy music in general. Opening night at SXSW will bring some of the hardest and heaviest on multiple stages. **Motörhead** will rock the **Austin Music Hall** (208 Nueces St.). Also on that bill is **Michael Monroe**, former vocalist for the legendary **Hanoi Rocks**, in his first Texas show in more than two decades. **SXSW will honor all SXSW badges (Music, Film, Interactive) for entry into the Motorhead show.**

Across downtown at **Red 7 Patio** (611 E. 7th St.) Relapse Records will present **Voivod, Brian Posehn, Tombs, Graves of Valor, Howl, Mammoth Grinder** and **Kill the Client**. Inside at **Red 7** see **Orphaned Land, Suidakra, Maruosa** and more! **Tarantist** from Tehran, Iran, will rock **Headhunters** (720 Red River St.). **High on Fire, Priestess, Bison BC, Scale the Summit** and more will pummel both stages at **The Mohawk** (912 Red River St.).

SXSW Soul Returns

Headlined by **PJ Morton**, Wednesday's Soul night at **Klub Krucial** (614 E. 6th St.) represents a well-rounded look at true R&B in 2010. San Antonio's **Mojoe** will appear as well as Toronto's **Ayah**. Known as "The Soul of Austin," **James Kinney** just signed with Violator management. LA's **JoiStarr** has toured with Kanye West, and opens **Latasha Lee, Rochelle Terrell** and **Kam Franklin** represent the next phase of Texas soul.

Thursday Showcase Highlights

World Premiere of Dixie Chicks' Side Project

The Court Yard Hounds - aka **Martie Maguire** and **Emily Robison** of the **Dixie Chicks** - will be playing their World Premiere live show at SXSW this year for the Americana Music Association at **Antone's** (213 W. 5th St.) on Thursday, March 18. The Dixie Chicks have been on hiatus for the past couple of years, so the two musical sisters formed the Court Yard Hounds. Rounding out this incredible night will be **Grace Potter and the Nocturnals, Hayes Carll, Elizabeth Cook** and **Jim Lauderdale**.

Latin Legends Headline the First Night of the Auditorium Shores Stage

SXSW is proud to announce the addition of **Ozomatli** and **Bajofondo**, two incredible bands that have pushed the limits of

Latin music, as headliners of the opening night of our big stage at **Auditorium Shores**. Hailing from Buenos Aires, Argentina, **Bajofondo** plays music based on the fusion of diverse electronic and rock genres with the traditional sounds of tango, murga, milonga and candombe.

Ozomatli's music (a notorious urban-Latino-and-beyond multicultural collision) has long followed a key mantra: to take you around the world by taking you around Los Angeles. **The Cool Kids** will open.

Peter Rosenberg's Noisemakers Series Comes to SXSW

Hot 97 DJ and universally respected hip-hop head **Peter Rosenberg** brings his **Noisemakers** series to SXSW and **Aces Lounge** (222 E. 6th St.). **Noisemakers** is a sit-down interview with a major artist, set up like a late night talk-show, complete with a DJ and a live band

and in front of a live audience. Past subjects have included DJ Premier, Questlove and Talib Kweli. On Thursday, Peter will sit down with Texas legend **Bun B**.

DJ Rapid Ric will be spinning select cuts from **Bun B** and his group, **UGK's** catalog. The event begins at 7pm and after the talk, a showcase presented by Rosenberg, Decon Media and Blacksmith will commence. **Reflection Eternal, Strong Arm Steady, 88-Keys, Gangrene, Rakaa, Diamond District, Oddissee, Kev Brown** and **Homeboy Sandman** all will perform.



Homeboy Sandman



Ozomatli



The Court Yard Hounds

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Valerie Casey: Spearheading the Design of Sustainability

By Emily Gordon

If I were to call out one particular spear-in-the-heart moment that started my journey toward sustainability,” says Valerie Casey, “it would have to be a project I did in 1997 where I was designing a diaper to encourage faster potty training for toddlers. If the diaper got wet, the child would receive a slight zap from an attached sensor. Talk about a crisis of conscience! I realized I had a choice for how I used my craft, and a responsibility to use it well.”

That is Casey in a nutshell. The former head of Digital Experiences at IDEO, executive creative director at Frog Design, and associate partner at Pentagram—who, as *Fast Company* reported, “has masterminded projects [including] Barnes & Noble’s entire digital-interaction strategy ... the controllers and user interface for XM satellite radios ... and games for Dell, HP, MTV, Nike, Samsung and Virgin”—Casey now advises not just companies but entire governments about how to work smarter and greener.

She is also the founding force behind the nonprofit Designers Accord, the sustainability agreement that design firms, behemoth corporations and cities have been signing on to. As the same *Fast Company* story described the Accord at its inception: “In short, it is on a path to change the culture of the creative community from bottom to top, and with it, the way everything is made, from toothbrushes to airplanes.”

So far, industrial designers, interaction designers, communications designers, illustrators, sculptors, painters, woodworkers, architects, developers, engineers, strategists, corporate leaders, educators and others have adopted the Accord, totaling 635 design firms, 31 educational institutions, and 30 “Corporate Adopters” from 100 countries across six continents. They agree to five guidelines, Casey says, “ranging from analyzing their impacts and talking with clients/customers/students about sustainable alternatives, to sharing best practices, case studies, successes and failures publicly—even with their competitors!—with the hopes that we can accelerate our progress on the critical issue of global climate change.”

Indeed, collaboration is one of Casey’s core values. But she’s careful to delineate what that word means to her. “People confuse the term ‘collaboration’ with groupthink and brainstorming where unanimity of ideas is celebrated. I prefer a working style that is consensus-driven but allows a variety of voices to be heard, and where dissent is a generative act, not a forbidden one.”

Really, though, the entire world is Casey’s classroom. The Designers Accord website is a feast of success stories—example after example of



design firms and corporations that have adopted the Accord’s sustainability guidelines—and it gives Casey enormous gratification. It’s not all smiles and green confetti, though. “I hear a lot of personal anecdotes about frustration and revelation, probably in equal parts,” she says. “One of my primary activities in leading this organization is listening to problems and connecting people to other adopters who might be able to offer guidance or new ideas. Remarkably, the connections between the supposedly competitive firms are often the most productive and dynamic.” Meanwhile, she says, “I’ve witnessed a great increase in the level of sophistication in the understanding of sustainability. We’ve moved from a conversation around carbon-footprint measurement and recycling to examining larger systems issues.”

So, wouldn’t it be amazing if the world’s leading powers all signed up? Casey, unsurprisingly, thinks big: “If I

were to think about dream adopters, I would pro go for organizations who have the influence and capability to transform designers’ great ambitions and intentions into tangible products and services for the citizens of the world.”

One of the Accord’s most far-reaching goals is a national design policy: “The point isn’t to make a highly complex process/service/product/situation appear more usable, it’s to change the system itself. I would suggest that we don’t need a national design policy as much as we need a national designers policy, where designers can bring their sensitivity, interpretive strengths and creativity to generate better alternatives, alongside economists, policymakers and CEOs.”

“Designers are natural activists—we use our voices and skills to persuade, influence and change behavior,” she points out. “Unfortunately, in many ways, we’ve blindly created the products and services that enable lifestyles that ignore extraordinarily negative social and environmental impacts. We design obsolescence. We create brilliant marketing for lousy products. We enable sprawl.”

Still, she insists that “This is the best time to be a designer. We have power as a collective not just to be activists, but to activate new thinking. Taking responsibility for the consequences we design needs to be part of the value system of our industry, not a burden for a fringe group to take on. We have reached critical mass in terms of consciousness of the challenge; now we need to move from awareness to action.” ■

Valerie Casey will give the keynote address on Sunday, March 14 at 2pm in Exhibit Hall 1 on Level 1 of the Austin Convention Center.

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While Bloggers Speculate, SXSWi Eyes are on Twitter's Evan Williams

By Matt Glazer

To go over the how and why of Twitter is wasting 700 words. Reality is, Twitter was created because smart people were bored, and why it took off can only be credited to timing and the end users.

Jack Dorsey is the father of Twitter. His child was created in a happy accident after a day-long brainstorming session held by board members of the podcasting company Odeo, whose co-founder, Evan Williams is now Twitter CEO.

Twitter reached its adolescence in the halls of SXSW in 2007. Its sudden rise to fame came from the new media evangelists who filled the Austin Convention Center and flocked to the local bars and music venues.

Since then, Twitter users have broken news stories from New York City to Tehran, Iran. They have spread rumors about Zac Braff and created Internet memes like @DRUNKHULK and 140 character micro-stories. Anthropologists should track the trending topics for snapshots of what is going on in world culture.

Microblogging has the power to inform quickly and is limited only by creativity. Twitter as an online medium is the natural progression of quick thinking, mobile people who have grown up in a digital age of e-mail, chat, live-streaming, cable news and tabloid blogs.

Just look at the race for a million users. The competition was between Ashton Kutcher and CNN. That is the power of Twitter. Unlike other social web applications, it perfectly embodies the democratization of the web.

Yet, while Twitter has empowered its end users, it still remains a cryptic company, letting few know its inner workings or private details. The most recent numbers from RJMetrics (published in January 2010 in Computer World magazine) show that 75 million people use Twitter, with 6.2 million new Twitter user accounts created every month. Despite those staggering numbers, about 25% of users have no followers and 40% have not sent a single tweet.

To put these numbers into perspective, Twitter's coming out party showed massive growth in 2007. During the interactive portion of SXSW, Twitter's usage rate went from 20,000 tweets per day to 60,000. Not bad for a week's work. That's where we were three years ago. Still, the folks at Twitter and other social media sites have not answered the question: how do you monetize the web?

The recent online speculation is that we are about to find out.

One of the real world trending topics has been that Twitter may use the large forum afforded by SXSW to announce a brand new advertising platform. Twitter, in typical fashion, has stayed fairly quiet about the prospects of creating the first truly profitable social networking system. Sure, Facebook makes money, but not the kind of profits you would expect from a company valued at \$4 billion. All social media requires



Evan Williams, CEO of Twitter

significant venture capital or independent wealth. To date, none is self-sufficient.

The rumor is that Twitter hopes to revolutionize the market by creating an integrated ad platform that will make it the first social networking site able to wean itself from venture capital. Of course, there may be a cost to making money.

WIRED magazine outlined the conflict in Twitter's growth. Items like retweets and lists were created because of users driving the development. After three years, the users are used to how things are and are actively revolting against the idea of advertising. Much like Hulu and Facebook, Twitter is a business and has talked about creating non-traditional advertising for over a year. The tension lies in whether the ad platform will continue to develop the community or cause further dissent.

After three years, users have defined how they will engage the twitverse. Now it is time for Twitter to move to the next phase in its development. The real question is not whether SXSW will be a venue for its next big announcement, but instead whether the community it created is ready for the changes that are coming.

Austin launched Twitter into the mainstream. It is fitting that SXSW will be the likely place to unveil the new, modern era for a project created by smart but bored people. ■

Twitter CEO Evan Williams, will participate in the keynote interview with Umair Haque of the Havas Media Lab, on Monday, March 15 at 2pm in Exhibit Hall 1, on the first level of the Austin Convention Center.

Matt Glazer is a Partner with Austin-based GNI Strategies and author of the *Burnt Orange Report* blog.



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James Fowler Uncovers the Connecting Power Of Friends

By Jason Levitt

Professor James Fowler (and his writing partner Nicholas Christakis) have brought together all of the missing links. Their recent research shows that voter turnout may be hereditary, that the “Colbert Bump” really will get you more campaign donations, that people tend to quit smoking in groups, that having happy friends is more likely to make you happy, and that loneliness and obesity are contagious. Many of these findings, as well as others, are detailed in their new book, *Connected: The Surprising Power of Social Networks and How They Shape Our Lives*.

With an average of 34 citations per chapter, *Connected* has the feel of modern narrative non-fiction. It is a compendium of research on social networks infused with emotionally-charged accounts of how these networks influence our everyday lives. Fowler and Christakis bring research from the latter part of the 20th century, including their own, to explain new insights into social networks.

One of their key findings is the “Three Degrees of Influence Rule,” which states that things you do or say tend to have a ripple effect on your network of friends within three degrees of yourself (all the way to your friends’ friends’ friends), and vice versa. Can people I possibly have never even met really have a profound effect on my life? Though

a tough concept to accept, Fowler and Christakis’ research overwhelmingly says “yes.”

Fowler takes the rule to heart: “When we completed the obesity research, I took a lesson from it, losing five pounds, and I kept it off because I knew it not only made me healthier, but also my son, and my son’s best friend, and maybe even my son’s best friend’s mom.”

Fowler and Christakis’ “social networks” refer to direct relationships people have in the physical world, not online social networks such as Twitter and Facebook (only about 11% of their book specifically addresses online social networks, by the way). Fowler notes that in order to truly understand online social networks, “we must first understand our real world social networks.” Nevertheless, his SXSW talk will lean heavily on his recent Facebook research which finds, among other things, that being tagged in the same photo with someone is a much better indicator of real-world “friend” status than merely having him or her in your Facebook friends list. ■

James Fowler will give his SXSW Interactive talk, “Connected: The Surprising Power of Our (Real Life) Social Networks,” on Monday, March 15 at 3:30pm.

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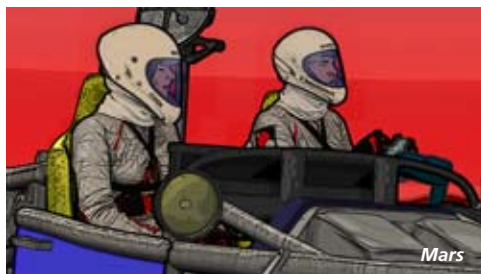
Three New Films Explore Why Space is the Place



By Michael Bergeron

Before humans stepped on the moon, outer space was referred to as “the final frontier.” Now with space travel seeming almost routine, it has become “the now frontier,” a fact that can be seen in three films screening at SXSW 2010, which devote their narratives and storylines to exploring space. Each of them, from *Richard Garriott: Man on a Mission*; *Mars*; and the IMAX production, *Hubble 3D*; reveal aspects of space flight both real and imaginary.

Considering the costs of an average space shuttle mission, *Hubble 3D* might be, minute for minute, the most expensive film playing this year at SXSW, even with its 40-minute running time. “The film combines astronauts fixing the Hubble footage, images from the Hubble telescope and an amazing CGI fly-through of the universe,” IMAX spokesperson Warren Betts explains.



While a full-bore IMAX camera can weigh over 600 pounds, the modified IMAX camera aboard STS-125 weighed approximately 450 pounds. “Director Toni Myers, working at the Johnson Flight Center, instructed the astronauts how to operate the camera,” Betts says. The film will be screened publicly for the first time at SXSW.

Producer Brady Dial promises that *Richard Garriott: Man on a Mission* also will provide never-before-seen space visuals. “There are only so many clips with the point of view of the astronaut looking at the Earth from space,” Dial says. “Garriott shot re-entry footage while the spacecraft was in descent; you see the flame around the window.”

Richard Garriott: Man on a Mission also features previously unseen space footage that in this case was shot by the subject of the documentary. Garriott grew up near NASA. His father, Owen, was on the Skylab 3 launch in 1973 and mission STS-9 in 1983. Garriott was a ‘70s-era computer whiz and had already amassed a fortune developing software

before he was an adult, but from the beginning, he invested his money in space travel ventures. Eventually one of them, Space Adventures, was the company that placed him aboard a Russian Soyuz spacecraft on a trip to the International Space Station.

Though Garriott’s total bill for becoming one of the first civilians to go to the space station was around \$30 million, director Mike Woolf adds that the film “is not just a millionaire joy ride.” Garriott trained extensively. “The first thing we filmed was a centrifuge run at Brooks Air Force Base in San Antonio,” explains Woolf about one of many medical hurdles Garriott needed to pass in order to complete training.

The film utilized digital cameras from handheld HD to the RED camera used by Dial and Woolf to film Garriott launching into space from Kazakhstan. The video cameras used on board spacecrafts generally stop working after about six months. “The chips inside the cameras are affected by cosmic radiation,” Woolf points out.

The terrestrial bound viewer will find out other small but important facts about traveling into space. “You take socks but not shoes,” notes Dial. “You don’t need shoes in space.”

Compared to the no-expense-spared nature of these two documentaries, Austin filmmaker and University of Texas professor Geoff Marslett made his fictional story of a space mission by truly spartan means. A true labor of love, *Mars* shows the kind of enthusiasm that space travel holds for the average person. Marslett spent 20 days shooting footage of actors in front of a green screen at Austin Studios. “And two long years of animating and post work with a very small crew,” he says.

Rotoscoping the footage, Marslett used “a hybrid of line drawing and image processing. We did all the color work by processing the actual colors from the live footage using a program that prop designer Tray Duncan and I developed specifically for *Mars*.”

“We also automated the grain on the characters and some of the shading,” he continues. “Then we went back and did hand drawn work for the hard

line details.”

Marslett assembled veterans of the Austin film scene for the cast, including Mark Duplass, Zoe Simpson, Paul Gordon and Kinky Friedman, who plays the President of the United States. Marslett laughs, “You see a fair amount of the boss there.” ■

See the Films:

Hubble 3D screens on Sunday, March 14 at 5pm at the Bob Bullock Texas History Museum’s IMAX Theater.

Richard Garriott: Man on a Mission plays at the Paramount Theatre at 1:30pm on Sunday, March 14 and at 2:30pm on Thursday, March 18.

Mars screens at the Alamo Lamar at 6:30pm on both Thursday, March 18 and Friday, March 19.

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Unlikely Action: Jorma Taccone Takes a Sketch to the Big Screen

By Eric Kohn

Since Will Forte first portrayed him on the show, viewers of *Saturday Night Live* have been familiar with “MacGruber,” the bumbling action star of numerous sketches that generally end with the character accidentally setting off a bomb or otherwise botching his rescue missions. Nevertheless, the idea of putting MacGruber on the big screen struck many people as a tricky proposition. Though he readily acknowledges his early resistance, for SNL star Jorma Taccone, making his directorial debut with that very project came as a welcome opportunity.

“It feels a bit like we’re in that underdog territory,” says the 33-year-old actor-director, whose feature-length *MacGruber* premieres at SXSW ahead of its theatrical release in April. Along with co-writers Forte and John Solomon, Taccone saw unexpected potential for expanding the material. “We were the only ones that were genuinely excited at the beginning,” he says. “There’s not much story in the sketches. We saw that as an advantage, because we could do whatever we wanted with a character that we liked.”

As a result, Taccone took a less conventional route, crafting what he views as a tribute to American action films of the ‘80s and ‘90s, rather than making fun of the source material. The story follows MacGruber when the temporarily retired crime fighter is called to duty after his archnemesis, Dieter Von Cunth (played by Val Kilmer), gets his hands on a nuclear weapon. “We knew we wanted a hero with a kind of iconic bravado,” Taccone says. “He’s called into action whether or not he can do the job. We’re definitely messing with the genre, but it’s more out of love and less of a spoof.”

With such unexpected ambitions, Taccone had to conserve his resources. When the movie hits theaters, a total of 13 months will have elapsed since his earliest work on the script. Still, while the entire production cost just \$10 million, Taccone insists it looks more expensive than that. “In terms of the action and the scope of the film, we really wanted it to be big,” he says. “If this is an American hero, you have to feel the gun battles and explosions.”

While that might sound ostentatious coming from a television performer, Taccone has a proven track record when it comes to working under pressure. After joined *SNL* in 2005 as part of The Lonely Island comedy group with Andy Samberg and Akiva Schaffer, he developed dozens of the show’s wildly popular “digital shorts” that revitalized interest in the program and garnered awards notices for the trio, including an Emmy win for the riotous “Dick in a Box,” featuring Samberg and Justin Timberlake, and a Grammy nomination for “On a Boat,” the group’s collaboration with T-Pain.

Taccone viewed his experience directing and editing digital shorts as ideal training for handling *MacGruber*. “It’s a blessing to work in that environment because you’re practically working on a 48-hour film each week,” he says. “It’s a pretty grueling schedule, but the slate gets wiped clean every week, and you’re just back with your friends trying to be funny. It really allows you to be creative in all sorts of ways.”



Jorma Taccone

Of course, Taccone and his colleagues still could not escape the ubiquitous stress that movie sets tend to invite. “The amount of energy it takes to work on a film is just mind-blowing,” he says, noting that his experience as an actor in *Hot Rod* lacked the challenges he encountered in the director’s chair. “It does give you deep respect for anyone who makes a feature film.”

Ultimately, though, Taccone sounds confident about reaching the finish line. A fan of *SNL* adaptations like *Ladies Man* and *A Night at the Roxbury*, he sees MacGruber as a unique entry in that makeshift canon: “I hope people who like the character from *SNL* enjoy what we have done with him in the film.”

Making his inaugural voyage to SXSW, Taccone anticipates that the movie fits the festival’s vibe. “I would think that, attitude-wise, we fit in,” he says. “To be included in a festival this cool seems kind of shocking to me. I just hope we don’t embarrass ourselves.”

And if he does? Taccone laughs. “We were just lucky to make the movie.” ■

See the Film / Attend the Panel:

MacGruber will have its world premiere at the Paramount Theatre on Monday, March 15 at 9:30pm. The panel, “How to defuse a bomb and other life lessons from the cast of *MacGruber*,” featuring Jorma Taccone and other members of the cast and crew, will take place on Tuesday, March 16 at 11am at the Austin Convention Center. Check my.sxsw.com for more details.

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Austin Showcases Present the City's Musical Depth and Diversity



By John Morthland

Carrie Rodriguez, who headlines the first-ever City of Austin SXSW showcase on Wednesday night at The Ghost Room, has an apt history with SXSW. In 2001, fresh out of Berklee College of Music, the fiddler played the conference with Hayseed, a contemporary old-timey singer with a literary bent; she was spotted by seasoned singer-songwriter Chip Taylor (composer of "Wild Thing" and "Angel of the Morning"), who asked her to do some Texas shows with him, then a European tour, and finally to become a full-time bandmate. She wound up cutting four albums and an EP with the New Yorker, moving from a harmony to a lead singer and songwriter herself in the process. She has now released three solo CDs, with *Love & Circumstance*, an album of covers, due in April. "And if I hadn't met Chip, none of this would have happened; I wouldn't have even started singing or writing songs," she declares.

"What's so cool about all this is I haven't even lived here since I was 17," Carrie laughs. "I spent the last nine years in New York and before that at school in Boston. But I'm moving back to Austin in March, so it's appropriate that I play the City of Austin showcase. It's nice to be part of a showcase that's not based on a particular kind of music, or a particular label."

Given that SXSW itself could be considered as a showcase for Austin, one might wonder why the city in particular would decide to sponsor its own showcase.

"For us, this is an official event to spread the word about Austin, and all the reasons you should come back. It's about talking to the people from out of town, especially the journalists," says Rose Reyes, director of music marketing at the Convention and Visitors Bureau, which collaborates on the city showcase with Austin's economic growth and redevelopment services office. CVB representatives will be at The Ghost Room talking up the city and giving away everything from koozies to guitars and airline tickets.

The musicians likewise bring their own goals and expectations to the evening. For Celeste Griffin, leader of the melodic roots-rock band the Monarchs, there is the chance of attracting press and broadening her audience due to the diversity of the lineup.

For high-energy rapper Valin Zamarron, who performs as Zeale and

is an Austin native, it is "representing my city, because Austin is such a big part of me."

Danny Malone, an acoustic, pop singer-songwriter who integrates dance and theater into his music, considers his inclusion to be an acceptance of him as an Austin artist, and promises to "sprinkle a little more magic dust into the show."

David Longoria, whose band The Black plays "just rock and roll, period," expects "a greater concentration of energy, with more of a connected nature to it since all the bands have been to the same coffee shops and clubs, and drive the same highways."

And Michael Ramos, who has played SXSW regularly since 1995, first as a sideman and for the past three years as leader of the progressive Latino band Charanga Cakewalk, says: "The goal is always to gain exposure to people who haven't heard us before, and there's definitely a lot of them at SXSW."

The Ghost Room gig is one of two all-Austin showcases this year; Represent Austin, a locally-based promotions, publicity and production company presents six of its acts on Saturday night at Lambert's.

Represent Austin co-founder Kevin Cutrera believes presenting all the bands that his company represents on one bill makes the logistics of the event simpler. Like the city itself, Represent Austin aims to show off the wide range of its clients' music. Showcasing acts are L.A.X.,

an electronic dance band; Pack of Wolves and Eagle Claw and their metal-plus "epic rock"; Dustin Welch, with his own off-kilter brand of Americana; the Bruce James Soultet's funkish, modern r&b; and Bright Light Social Hour, representing the company's experimental, indie-rock wing.

"We want to have a successful showcase to show off the diversity of our artists, and to solidify ourselves as a company," Cutler emphasizes. "And we're also able to absorb everything going on at the conference. We can take our bands into the daytime conference events and parade them around a bit, mix them up with all the industry people, and that way they'll learn something, too." ■



The Monarchs



Pack of Wolves



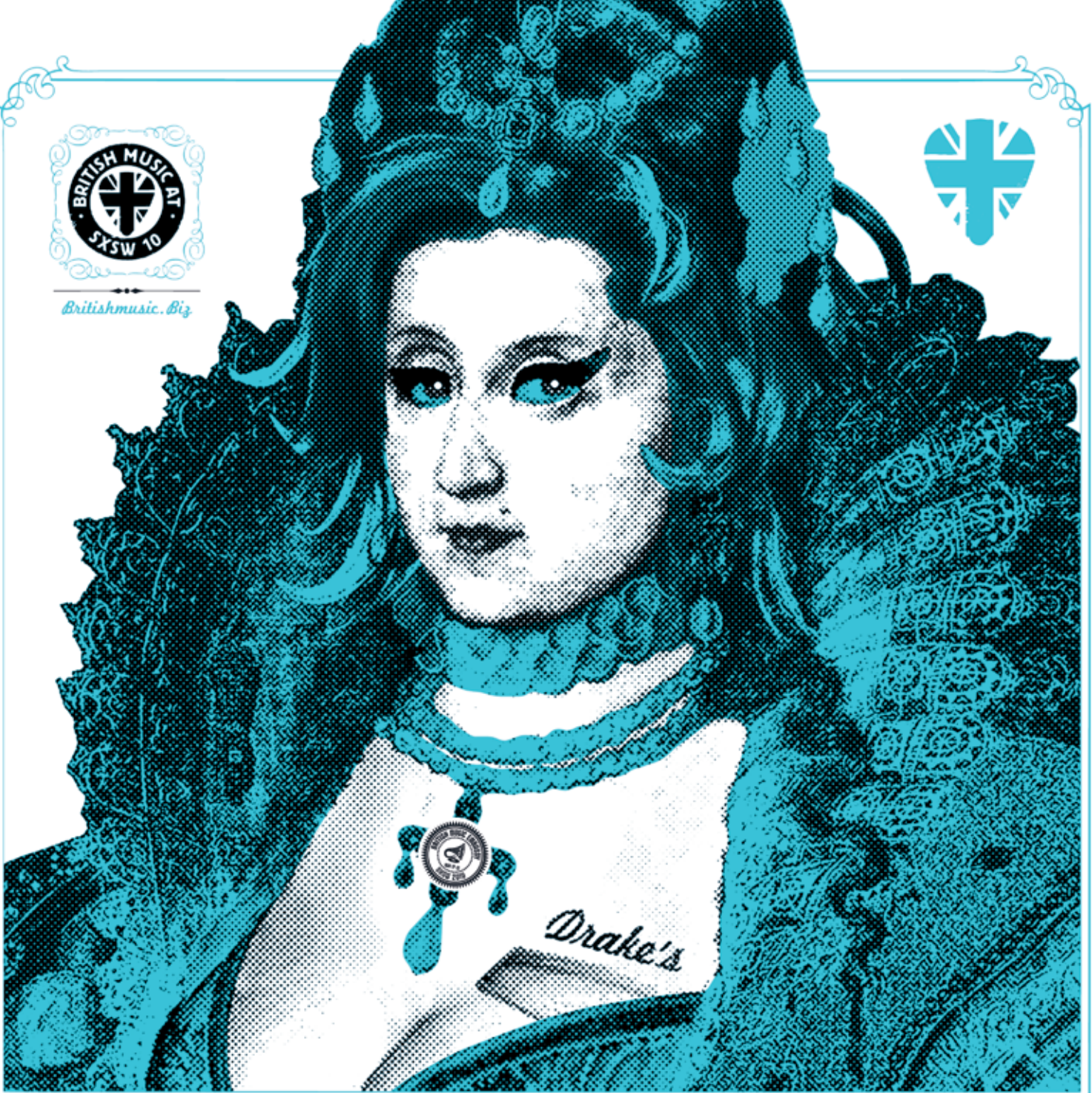
The Black



Eagle Claw



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Showcasing Scotland

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PRS Foundation Brunch

SATURDAY 3PM-6PM
Liverpool Sound City - The Best Of The Northwest

SATURDAY 8PM-2AM
SxSW Official Showcase: Moshi in association with AIM

To find out more about British Music at SXSW or to talk to anyone from AIM, PPL, PRS for Music and UK Trade & Investment, please drop by the British Music at SXSW Stand on the SXSW Trade Floor at the Austin Convention Centre

Photographers To Discuss How Images Build Rock Icons

By Shermakaye Bass

Pop music is intertwined with image-making, so where would rock & roll be without photography? Imagine the Rolling Stones' music without envisioning Mick or Keith in classic bad-boy stance. Or consider Iggy Pop's musical lust for life without also seeing photos of him, frozen for all time, as the hard-bodied human rubberband.

Granted, most rock & roll greats are also musical greats, but they still know the power of a striking pose, a provocative setting and the construction of a visual narrative that conveys a specific energy and attitude. Photography has always been the unsung undermelody of rock as a genre, and smart musicians know it. You can't have the Stones without the proverbial cover of the *Rolling Stone*. Or Spoon without a spread in *Spin*. Or Michael Jackson without the photos of his moonwalk splashed across countless magazines.

Rock photography writer and editor Steve Appleford (author of the 1997 book *Rolling Stones: It's Only Rock n Roll*, re-released in 2001 as *Rolling Stones, Rip This Joint: The Story Behind Every Song*) will explore these dovetailing genres when he moderates the "Image Makers of Rock and Soul" panel, which will feature a number of photographers who are now stars themselves.



PETE TOWNSHEND, PHOTOGRAPHED BY STEVE APPLEFORD AT SXSW 2007

"The culture of rock & roll has always been very visual," says Appleford, a Los Angeles-based reporter and sometime photographer. "Think about the look of Jimi Hendrix, the way he dressed and the way he carried himself. That's interesting before you even hear a single note. It's the same

"Think about the look of Jimi Hendrix, the way he dressed and the way he carried himself. That's interesting before you even hear a single note."

thing with a lot of artists, whether it's Run DMC or Patti Smith. The cover of Patti Smith's first album was noticed not just for the music, but because of the cover photograph by Robert Mapplethorpe. It established both of them at the same time."

As moderator of "Image Makers," Appleford does not put himself on the same plane as his panelists: "For me, it's been mostly journalistic. I'm not anywhere in the league of these guys." But as a lover of photography, a critic and an accomplished photo shooter, he has a good idea of what the panelists will touch upon.

"They'll discuss the experiences they have had shooting some of these interesting musical artists, and how that factors into what the photographers are doing as creative people. Each person on the panel has shot some major figures in music, and by doing so, has helped create the image these artists have," Appleford explains. "Bob Gruen shot some very iconic images of John Lennon, Sid Vicious, the Ramones, the New York Dolls. And part of what we know and think about those artists has something to do with the pictures that Gruen took; pictures you've seen a million times."

Appleford (who has taken memorable portraits of Pete Townshend, David Byrne, David Lynch and other pop culture icons) has reviewed or covered celebrities and politicians from all over the globe. As a photo writer, he has interviewed artists such as Sebastiao Salgado, James Nachtwey and Mary Ellen Mark. But few artforms are so intricately wedded as rock and photography, he says.

"Danny Clinch is another extremely successful music photographer ... He's done pictures you'd recognize of major acts -Tom Waits, Iggy Pop, Bruce Springsteen, Tupac," Appleford says. "The images that people like Melissa Auf der Maur or Clinch or Dan Winters (an Austin-based rockstar-photog who gets requested regularly) have taken just stand out. There's an energy. Even if it's just a still image or a close-up of someone's face, there's an energy that has something to do with how they shoot technically and just how they interact with their subjects that brings something out in the photograph." ■

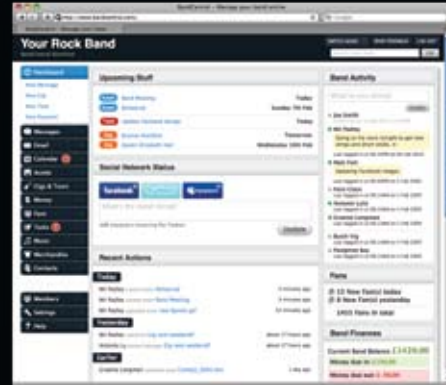
The "Image Makers of Rock and Soul" panel, moderated by Steve Appleford, will take place on Thursday, March 18 at 2pm. Check my.sxsw.com for additional scheduling information.

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Producers Use Integrated Solutions to the Digital/Analog Conundrum

By Peter Lewis

Not so long ago, columnist Thomas Friedman declared that the world had become flat. While his contention is certainly debatable as it relates to geopolitics, in the realm of recording technology where each passing year brings greater innovation, he may already be correct.

In an age of earth-flattening technology, where the mountains that once seemed to separate professionals from hopeful novices have been crumbling with the advent of low-cost digital recording options and a dizzying array of online publicity and distribution channels, it would seem that digital recording would have conquered all. However, many producers resolutely oppose full digital recording for one very fundamental reason.

"It just sounds better to mix it down to analog tape than it does to digital," asserts Lars Goransson, an Austin-based producer. While some may dismiss the opinion as coming from someone behind the technological curve, Goransson quickly points out that he operates with Pro Tools as his workstation.

Goransson is a product of the onset of technological innovation. For the early part of his career as a sound engineer, he worked in studios with the standard two-inch tape machines. His "road to Damascus" moment came while working on an album for The Cardigans in an old farmhouse: "There was no console, no tape machine. There was just Pro Tools and music. That is a democratization." This realization led to a shift in his approach. While he still mixes down to analog, he left the unwieldy girth of the production console for the ease and comfort of a home studio.



MATTHEW CAWS OF NADA SURF RECORDING AT RESONATE MUSIC
PHOTO COURTESY OF LOUIE LINO

Louie Lino, owner of the Resonate Music studio, echoes this sentiment: "The best song ever written could now be done on a laptop with Garage Band ... and maybe a little talent." Best known for his production work with Nada Surf, Lino contends that the advancing technology does level things out: "The most obvious enhancement that technology has given people is the ease of editing audio. Access to plug-ins of devices I could never afford in hardware is pretty great."

Jim Wilson, a veteran producer and mastering engineer based in Boulder,

Colorado, is still analog-oriented and opines that a digital backlash may be mounting: "More and more young engineers and artists are gravitating towards the use of analog multi-track tape recorders and analog mixing consoles. It's really about the sound and feel that the older equipment offers, which digital technology seems to lack."

But even this appearance is misleading. As Goransson points out, technology even pervades the work of analog producers: "Analog people are completely stubborn, but pretty much all of them have a hybridization."

Goransson points to Paul Stacey, a producer who has worked with bands such as Oasis and The Black Crowes, as a successful analog holdout who still has a digital presence. "Even with his racks and racks of analog gear," Goransson adds, laughing, "We've done remixes between London and Austin via iChat." It is this sort of ease of use that permeates the work of nearly all producers, no matter their recording preferences.

"The sound of analog tape is magic. The music is fluid and room-filling, alive and real and believable," says Wilson. Still, while he speaks in reverential tones about the power of analog, he does utilize a hybridization of digital and analog tools. Remaining competitive without digital devices would be too difficult.

Technology has also made location no longer a choice of necessity, but one of leisure. Lino hammers this point home: "I've mixed albums with bands from Mexico City, Austria and Norway, and we would pass audio files and mixes back and forth through ftp, and communicate through e-mails. Sometimes we meet face to face, sometimes not."

That flat statement from Lino speaks volumes about the changing shape of the recording landscape. Whether you are mixing down to analog or rely on digital's convenience and price, communicative technologies in the studio have rendered location irrelevant. And that flat-earth interaction has become a matter of fact to today's producers.

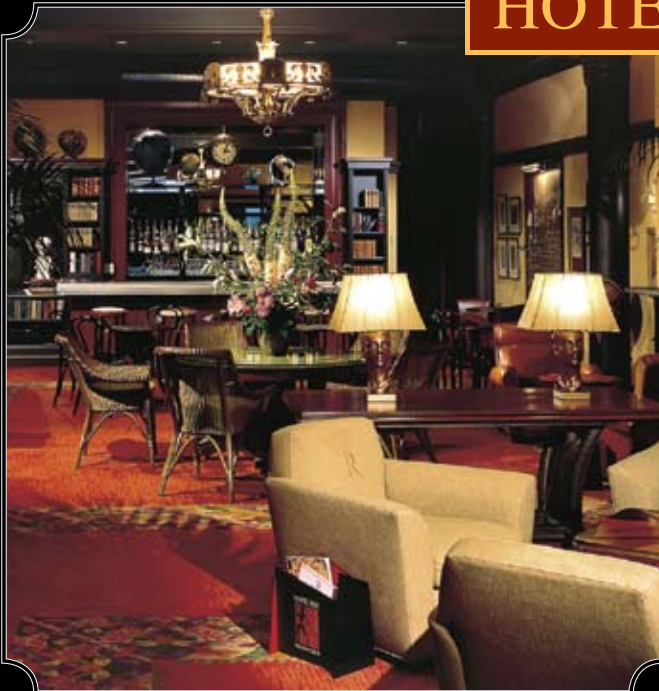
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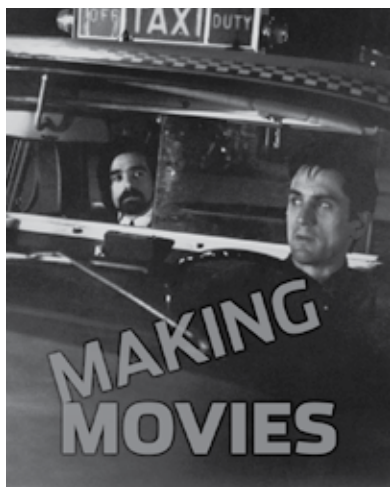
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To continue serving the growing technology needs across the spectrum of its events, SXSW has named the Austin Convention Center a "Technology Partner for SXSW 2010" and will be working closely with the on-site engineers to keep information flowing freely during SXSW 2010.

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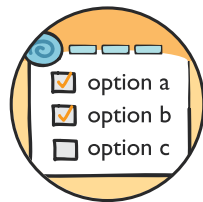
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