



SOUTHERN GOTHIC

Adia Victoria has only released two songs, but the Nashville-based singer is already on the rise as a Southern Gothic queen. *Rolling Stone* recently named her as one of “10 New Artists You Need To Know,” and Roger Moutenot (Yo La Tengo, Sleater-Kinney) is producing her debut with bandmates Ruby Rogers, Tiffany Minton and Mason Hickman.

Although often categorized as country, Victoria is actually a Southern cynic. On her Facebook page, she describes her music genre as “back-porch-blues-swamp-cat-lady-howlin’-at-the-moon.”

She doesn’t subscribe to the patriotic South. Instead, she projects a grittier representation — one that is reminiscent of the South of Truman Capote and Tennessee Williams.

In “Stuck in the South” she sings, “I don’t know nothing ’bout Southern belles/ But I can tell you something about Southern hell,” over a bluesy minor-chord ballad full of rock feedback and soaked in country twang.

Growing up in the Seventh-day Adventist Church in the foothills of South Carolina’s Blue Ridge Mountains, Victoria has the life experience to justify her anti-South sentiments.

“I’m inspired by my religious upbringing in that I like to use my art to examine how my mind was influenced in its formative years by such a rigid and isolated environment,” she tells *EW* via email.

Victoria didn’t encounter much music outside of hymns until high school, when she discovered Nirvana’s *In Utero* and Fiona Apple, whom she cites as influences:

“Kurt [Cobain] showed me that my pain was a world in and of itself worth exploring and it could be manipulated in the name of art.”

Adia Victoria performs 8 pm Monday, March 16, at Cozmic; \$7 adv., \$9 door. All ages. — *Sophia June*

MYKKI'S CLUBHOUSE

New York rapper Michael Quattlebaum Jr., aka **Mykki Blanco**, is as much a performance artist as a musician.

A published poet and art school dropout, Quattlebaum’s alter ego Blanco is inspired by teenage girls and drag queens — mixing the right-now youth culture of Rihanna, the decadent gutter of the New York art world, queercore and Riot Grrrl icon Kathleen Hanna.

The result is something almost entirely unclassifiable, like a bombastic street poet performing on a subway platform accompanied by lo-fi boombox beats — you’re not sure what it is you’re watching, but you can’t look away.

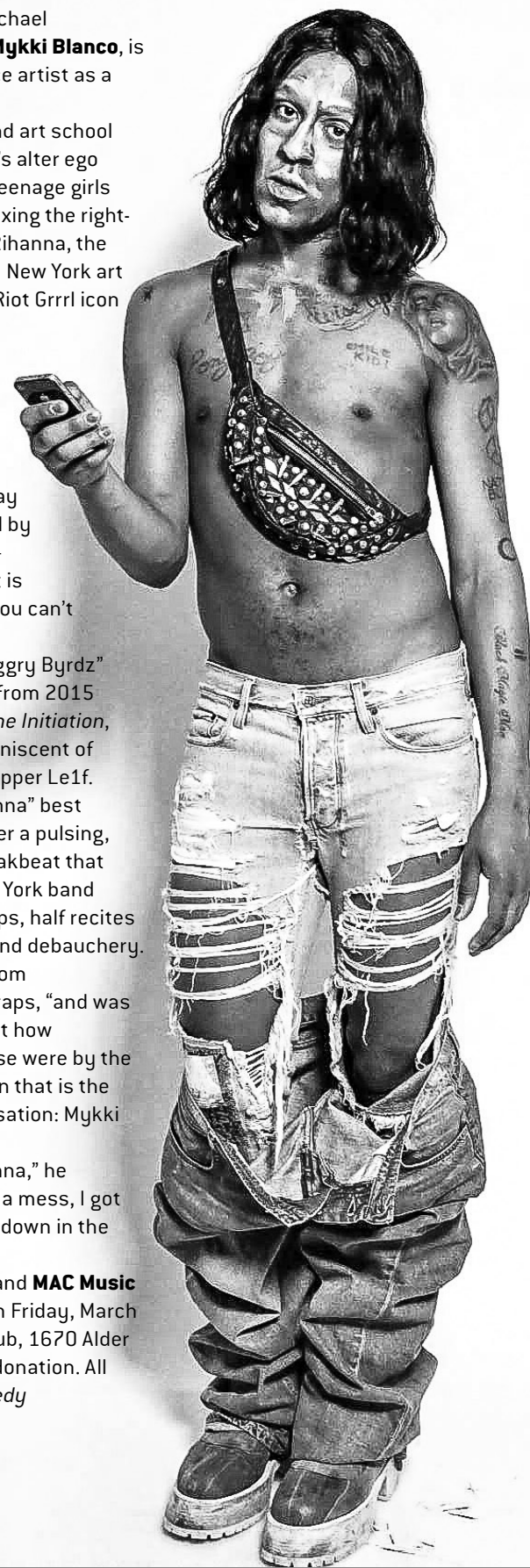
On tracks like “Angggry Byrdz” and “Feeling Special,” from 2015 album *Betty Rubble: The Initiation*, Blanco’s sound is reminiscent of music producer and rapper Le1f.

Blanco’s track “Vienna” best typifies the sound. Over a pulsing, minimalist techno breakbeat that recalls legendary New York band Suicide, Blanco half raps, half recites a lurid tale of excess and debauchery.

“I got into Vienna from Copenhagen,” Blanco raps, “and was pleasantly surprised at how unamused the Viennese were by the six-two black glamazon that is the American rapping sensation: Mykki Blanco.”

“I got loaded in Vienna,” he continues, “Boy, I was a mess, I got loaded in Vienna deep down in the discotheque.”

Violence, Georion and MAC Music join Mykki Blanco 9 pm Friday, March 13, at the Campbell Club, 1670 Alder St.; \$3-\$5 suggested donation. All ages. — *William Kennedy*





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