

THE AUSTIN CHRONICLE



Shakey Graves

ACL 2015 PREVIEW

W E E K E N D T W O

Second Weekend

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ON THE COVER

SHAKEY GRAVES BY DAVID BRENDAN HALL



▲ WHISKEY MYERS

11:30AM, MILLER LITE STAGE

Tyler, Texas' Southern rock quintet brings red dirt and even Led Zeppelin to its loud and proud stance. 2014's *Early Morning Shakes*, produced by Dave Cobb (Jason Isbell, Sturgill Simpson), captures some of the fireworks of their dual guitar attack, yet singer Cody Cannon and compadres are still best experienced in the flesh. — *Jim Caligiuri*

SON LITTLE

1PM, AUSTIN VENTURES STAGE

Yearning voices Philly native Son Little, a deeply soulful singer/guitarist who's collaborated with the Roots and RJD2. His modern take on deep blues offers subtle electronic inflections and a nod to hip-hop in both timing and rhyme. An eponymous full-length debut due this month follows 2014 EP *Things I Forgot*. — *Thomas Fawcett*

THE MACCABEES

1PM, MILLER LITE STAGE

Fourth release in 12 years, *Marks to Prove It* finds this London fivepiece turning in a quintessential British indie guitar band effort: tentative rockers and piano-driven ballads wrapped in vocals pitched somewhere between a yawn and a plea. All wrapped in the requisite epic, wide-screen feel. — *Tim Stegall*

CONTINUED ON P. 4

TAME IMPALA

6PM, SAMSUNG STAGE

Perth-based quintet Tame Impala last played ACL Fest in 2013, while promoting sophomore LP *Lonerism*. Its follow-up, July's superb *Currents*, awes with psych-funk soul. A danceable cross between Pink Floyd, Prince, and Supertramp, the album was written, performed, recorded, produced, and mixed by the fivesome's frontman, 29-year-old whiz kid Kevin Parker. — *Neph Basedow*

Austin Chronicle: *Where am I reaching you today?*

Kevin Parker: We're in Liverpool, England, at the moment. It's about 6:30pm here now, I think?

AC: *Do you notice any marked differences between American crowds and audiences abroad?*

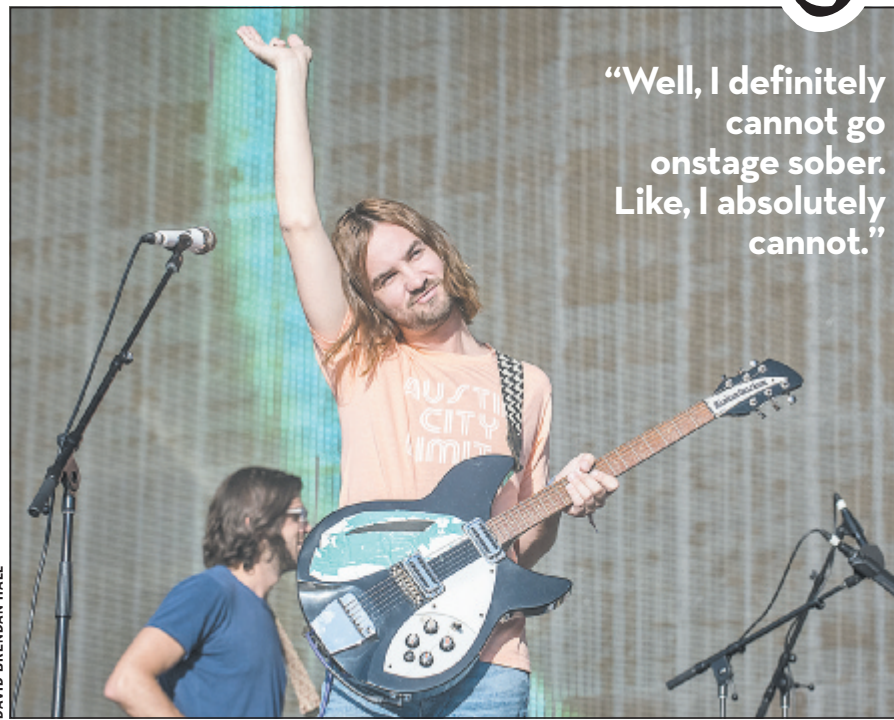
KP: America's so big, you know? Like, even from state to state, cities and crowds differ. Like, that whole notion of "New York crowds" or "L.A. crowds" being a "thing." But, American audiences are all really fun! They're really loving and giving toward us.

AC: *You've been playing a lot of big summer festivals this year, like Chicago's Lollapalooza back in August. Do you ever get nervous or experience stage fright before those massive crowds?*

KP: Oh, yeah! I definitely do.

AC: *How do you cope?*

KP: Well, I definitely cannot go onstage sober. Like, I absolutely cannot [laughs]. I have to reach that "right," like, "mid-



DAVID BRENDAN HALL

"Well, I definitely cannot go onstage sober. Like, I absolutely cannot."

dle" amount of drunk. What's the word for that?

AC: *A sweet spot?*

KP: Yeah! Totally a sweet spot. Like, you've gotta find that balance, or suddenly you're overboard, and onstage and totally out of tune [laughs]. Circumstances change, but it's harder at music festivals, because you're, like, rockin' out, and everyone around you is drinking and having a good time, but then we realize we've got, like, six more hours until we play, so

AC: *Are playing festivals, as opposed to your own headliner gigs, totally varied experiences?*

KP: Yeah, completely different. But that's what's good about fests. They're like different worlds. At festivals, bands are like team players: You get onstage, do your thing, then get off and go have a good time. And, if you have a bad show, it's not as devastating, because all these other bands are playing after you.

Rhiannon Giddens

Zilker Park, Fri., Oct. 2

"We're going to be taking you on a little tour of American roots music," announced Rhiannon Giddens at the outset of her headlining turn in the Tito's tent on Friday near dusk. What followed was as much a master musicology seminar as a festival set.

The sextet, which included Giddens' fellow Carolina Chocolate Drops Hubby Jenkins, Rowan Corbett, and cellist Malcolm Parson, threaded the strands of musical traditions into an overall tapestry that transcended genre and era. Opening with Bob Dylan's revived "Spanish Mary" from last year's New Basement Tapes project, and crossing country with Dolly Parton's "Don't Let It Trouble Your Mind" and Patsy Cline hit "She's Got



SHELLEY HIAM

You," Giddens' powerfully ranging vocals stunned throughout.

As on this year's T Bone Burnett-produced LP, *Tomorrow Is My Turn*, Giddens' Odetta-channeling take on traditional "Waterboy" provided the showstopper. Jenkins took lead on Blind Willie Johnson's "Can't Nobody Hide From God," and "Ruby" highlighted Giddens' clawhammer banjo and high-lonesome yelp. Giddens original "Come Love Come" twisted a traditional-sounding spiritual atop an almost jazz bassline before the singer worked through a furious Celtic scat, and followed it up by revisiting the New Basement Tapes with "Duncan and Jimmy."

Before closing out with Sister Rosetta Tharpe's "The Lonesome Road," the band peeled through a CCD mash-up favorite, "Snowden's Jig" with Blu Cantrell's "Hit 'Em Up Style." If one critique could be leveraged against Giddens' exceptional talent, it's that

her vocals are almost too extraordinary and refined for the rawness of her roots catalog. Nevertheless, she's emerged as one of the most essential contemporary emissaries of American music. (6pm, Tito's Handmade Vodka stage)

— *Doug Freeman*



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JANA BIRCHUM

DISCLOSURE

8PM, HONDA STAGE

UK brother duo Disclosure returns to Austin a little higher up on the marquee, armed with a cohesive live show and new material. We spoke with younger half, Howard Lawrence, on their soulful new direction. — *Kahron Spearman*

Austin Chronicle: Where would you say the differences are between your debut *Settle* and this year's *Caracal*?

Howard Lawrence: I think some of the main differences would be the marriage of the tracks. It's generally a lot slower, a lot slower tempo for the most part. I would call *Settle* kind of "house," but this one, it's just as much R&B as house.

AC: Were you actively trying to get away from the "house" label?

HL: We started writing, and I think we probably got three or four tracks in, and then we took a step back and realized that they were all around 100 BPM. We enjoyed writing the more structured ones like "White Noise" and

"Latch," so we just continued doing that on this record.

AC: You're singing and writing more on this record, but you're maintaining the different voices.

HL: Having different voices [like Gregory Porter and Lion Babe] on the record was important to us. I feel like it's something that's become part of what Disclosure is. I think people enjoy being refreshed with a new voice every now and then. The only reason I sang was because they were songs that we wrote when nobody was there. When we wrote *Settle*, we had only written about 10 songs ever, whereas now we've got a few more under our belt and we're a bit more confident with it.

"I would call *Settle* kind of 'house,' but this one, it's just as much R&B as house."

Future

Dirty Sprite 2 (Epic)

Hail the king of the Internet! Behold his throne of malted club bangers and legit emotional availability. He's the only storm trooper in Atlanta's camp willing to open up like, "I wanna tell the world about you just so they can get jealous/ If you see her before I do, tell her I wish that I met her." *Dirty Sprite 2*, Nayvadius DeMun Wilburn's third album, is his most epicurean work yet. At 13 tracks, democratic in a world of hour-plus mixtapes, the MC dissed fake friends with Drake on "Where Ya At" and pisses out neon codeine in "Thought It Was a Drought." This is no longer a sunny world. **(6pm, Honda stage)**

★★★

— *Luke Winkie*



Billy Idol

Zilker Park, Fri., Oct. 2

The former William Broad sounded like he was holding back on opener "Postcards From the Past," the cut from last year's *Kings & Queens of the Underground* that sounds most like his classic years. Yet his voice was tentative throughout, despite punctuation by his trademark growls and yells. The energy levels lifted when Idol and band — anchored by *Rebel Yell*'s sonic architect/guitarist, Steve Stevens — launched into "Dancing With Myself," the large crowd singing the "whoa-ohs" in the chorus unprompted.

Following another more perfunctory new tune, would-be radio hit "Can't Break Me Down," the former punk rocker stuck to the hits. Wisely pacing himself with moody crooners "Flesh for Fantasy" and "Eyes Without a Face," Idol suddenly hit full power, ripping into his 1978 Generation X single "Ready Steady Go" like he was still 21. Sadly, the audience seemed nonplussed.

That changed, of course, with "Rebel Yell" and "White Wedding." Even a couple of suspicious false starts on the former didn't dim the crowd's urge to sing along. Idol sounded so perfect on the third try that one wonders if it was all planned. That primed them for closer "Mony Mony."

Oddly, an ill-advised cover of the Doors' "L.A. Woman" was the only tune to demonstrate Eighties excess. Guitar wank and noxious synth solos would've been better left dead and buried. Otherwise, vital Idol sounded timeless. **(4pm, Samsung stage)**

— *Michael Toland*



GARY MILLER

A TRIBUTE TO ANDRAÉ CROUCH

1:15PM, TITO'S HANDMADE VODKA STAGE

Andraé Crouch had a seismic impact on modern Christian music. That's his choir on Michael Jackson's "Man in the Mirror." Raised in the Church of God in Christ, Crouch & the Disciples dominated gospel in the late Sixties/early Seventies. Crouch passed away earlier this year at age 72. Special guests render impassioned renditions of classics like "Soon and Very Soon." — *Greg Beets*

NATE RUESS

2PM, HONDA STAGE

Since Fun played ACL 2013, the year after it won a pair of Grammys for Best New Artist and Song of the Year (No. 1 hit "We Are Young"), the New York trio has pursued anything but fun. Frontman Ruess debuted solo in June with *Grand Romantic*, arena rock whose vox misses bandmate Jack Antonoff's songs in his spin-off, *Bleachers*.

— *Raoul Hernandez*



DAVID BRENDAN HALL

ROYAL BLOOD

2PM, SAMSUNG STAGE

Big rawk riffs on a four-string stints neither on power nor accessibility for this bass/drum duo from the UK. Royal Blood's bestselling, Mercury Prize-nominated debut prompted patronage of two different generations of rockers in Jimmy Page and the Arctic Monkeys. — *Michael Toland*

CONTINUED ON P.6



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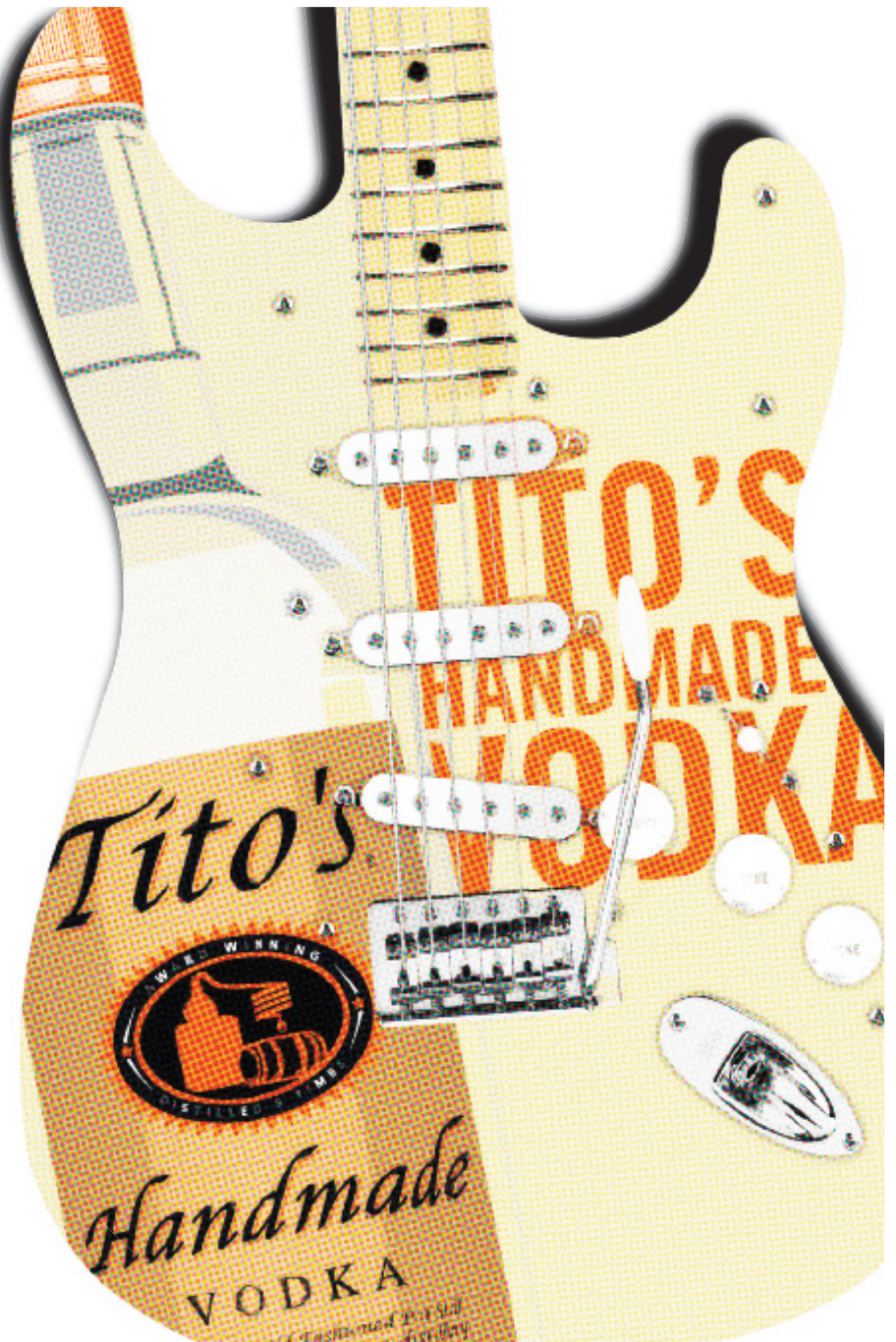
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LOCAL LIST BY KEVIN CURTIN



JOHN ANDERSON

TAMECA JONES (Fri., 11:15am, Austin Ventures stage)
R&B, pop, rock, jazz – all turned to gold by the prodigious pipes of the enchanting Miss Jones.

THE NIGHTOWLS (Fri., noon, Austin Ventures)
Slick soul dozen with penchants for heavy horns, silky vocals, and Motown sugar.

ASLEEP AT THE WHEEL (Fri., 12:15pm, Honda stage)
Ray Benson's charismatic Western swingers have kept "House of Blue Lights" lit for 44 years.

GARY CLARK JR. (Fri., 7pm, HomeAway stage)
Guitar slinger finds his artistic voice via hip R&B and deep soul on new LP *The Story of Sonny Boy Slim*.

RIDERS AGAINST THE STORM
(Sat., 11:45am, Austin Ventures stage)
Inspirational hip-hop messages from married MCs backed by a body-movin' band.

SHAKEY GRAVES (Sat., 3:20pm, Miller Lite stage)
Indie bard charges enigmatic prose with guitar fuzz while kicking suitcases and melting hearts.

SOUNDS DEL MAR (Sat., 4:30pm, BMI stage)
Party rock quartet envisions Gene Ween drunk on Lone Star fronting the Electric Six.

KNIFIGHT (Sun., 11:45am, Austin Ventures stage)
Epic synth rock, more art than goth, powered by the poetic bellowing of John Gable.

LEON BRIDGES

4PM, HONDA STAGE

Ft. Worth native Bridges, aided and abetted by White Denim's Austin Jenkins and Joshua Block, set SXSW 2015 aflame with a Fifties R&B sound that had many swearing they'd seen the reincarnation of no less than Sam Cooke. Columbia Records debut *Coming Home* then doubled down.
– Tim Stegall

BRAND NEW

5PM, HOMEAWAY STAGE

For 15 years, Brand New has tortured us. The Long Island fourpiece drops off, resurfaces, throws us gold, and disappears again in cyclic bursts of angst. In April, they suddenly embarked on their most extensive tour in five years after releasing two new songs. If this is the start of a disappearing act, we'll take what we can get.
– Abby Johnston

RUN THE JEWELS

5PM, MILLER LITE STAGE

Atlanta MC Killer Mike and Brooklyn rapper/producer El-P continue an unlikely redemption story. Unapologetic in the runaway road raider approach to their first two eponymous releases, the tag team maintains some order on their relentless promotion and proclamation of society's ugly truths via a lyrical intensity never before seen in hip-hop history.
– Kahron Spearman

Gary Clark Jr. Zilker Park, Fri., Oct. 2

"You're gonna know my name by the end of the night," challenged blues mensch Gary Clark Jr. in set opener "Bright Lights," the chord-chopping 2012 breakout for the Austin-born bluesman. It's a disingenuous boast in 2015: Every person gathered before the HomeAway stage knew exactly who he was.

It proved a powerful start nonetheless for an hour's homecoming before thousands of homies.

From there, the guitar-slinger and his trio brandished three different shades of the blues: Near-rockabilly juke joint busters like "Shake," from new sophomore studio LP *The Story of Sonny Boy Slim*; hot-battered soul ranging from hip-shakers "Ain't Messin' Around" to Shuggie Otis-style crooners à la "Cold Blooded"; and unabashedly Hendrix ("When My Train Pulls In"). Clark and company were models of fire and skill. For one acclaimed with six-string prowess, the boss was unafraid to let second guitarist King Zapata get in some fiery lead work.



Giving equal weight to older material and *Sonny Boy Slim*'s more soul-inflected groovers, Clark Jr. presided like few musicians of his years are capable. One hour and 10 songs hardly felt like enough. He could've played for thrice that and no one would've complained. **(7pm, HomeAway stage)**
– Tim Stegall

GARY MILLER



Foo Fighters Zilker Park, Fri., Oct. 2

Not even a foot injury he sustained onstage in Sweden in early summer could repress Dave Grohl. Instead, he performed the entire two hours from a seat straight out of *Game of Thrones*, the Foo Fighters' logo directly behind him and guitar necks radiating from the base. Nor did the imposed restraint diminish his trademark enthusiasm, the Foos seemingly catching their breath in his wake.

Beginning with "Everlong," the hits flowed thick and fast: "Monkey Wrench," "One by One," "Times Like These," "There Goes My Hero." Even with roughly half the set devoted to *Sonic Highways*, last year's HBO miniseries tie-in LP, the meat of the show was songs FM radio and certain video channels had played so much they now qualify as classic rock. Then as now, they make radio more artful and bearable, and show up their playlist neighbors as so much pathetic, pandering noise.

Even with a comically dubious meet-the-band spot built off snippets of prog-glue-factory rejects like "Roundabout," the Foos' 120 minutes proved high entertainment, and even featured a Gary Clark Jr. cameo. It's not for nothing their appeal now spans generations, and Grohl's a ubiquitous rockumentary talking head. Like Tom Petty, Foo Fighters prove commercial rock doesn't have to suck. **(8pm, Samsung stage)**
– Tim Stegall

SHELLEY HAHM

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DAVID BRENDAN HALL

ECHOSMITH

12:45PM, SAMSUNG STAGE

As Eighties pop continues to beguile a new generation, acts like this band of California siblings proliferate. 2013 debut LP *Talking Dreams* proves a bright dose of catchy bittersweetness, exemplified by double-platinum single "Cool Kids" and a degree of craft that belies the members' relative youth.

– Michael Toland

▲ SAN FERMIN

1:30PM, MILLER LITE STAGE

San Fermin's eponymous 2013 debut gave compelling voice to composer Ellis Ludwig-Leone's elaborate chamber pop, anchored by the female constituents of Lucius and the boozy baritone of Allen Tate. The latter returned for this year's *Jackrabbit*, with Charlene Kaye now playing counter, the eightpiece now jelling less Sufjan and more Dirty Projectors.

– Doug Freeman

CONTINUED ON P.10

Father John Misty

Zilker Park, Sat., Oct. 3

How meta is too meta? Don't ask Father John Misty. A gifted, polarizing performer, Josh Tillman, the man beneath the moniker, can't decide. Despite his natural elegance and angelic falsetto, there's a peculiar disconnect when it comes to reconciling the sincere with the sardonic as Father John Misty, a distraction in his set on the Honda stage Saturday.

In spite of that, Tillman has enough talent – think singer/interpreters Lee Hazlewood and Harry Nilsson – to provide one hell of a show. Favoring *I Love You, Honeybear* (Sub Pop), the hourlong set opened with the title track and tore through "Strange Encounter," "Chateau Lobby #4 (in C for Two Virgins)," and an explosive, violent "The Ideal Husband." Even "True Affection," an electronic track that's a clunky misstep on the album, fit right in with the affectation.

"Hollywood Forever Cemetery Sings," "I'm Writing a Novel," and "Only Son of the Ladiesman," all from 2012 debut *Fear Fun*, also snuck into the set list despite the FJM bow being less cutting, more imaginative.

"I'd like to turn things up a notch with a sarcastic meta-ballad about despair," Tillman offered in his introduction to the latest disc's "Bored in the USA."

A piano-driven meditation with a built-in laugh track bemoaning materialism, capitalism, and all other -isms that make America



DAVID BRENDAN HALL

America, it was recorded by gleeful fans with expensive smartphones, phones in turn borrowed by Tillman to shoot his own selfies. Meta indeed.

Saturated in spectacle, there was sashaying, hoisting the mic stand over his shoulders, and Tillman's now-signature hip gyrations. Burlesque meets the senior

management at your local Urban Outfitters. It's the epitome of inconsistency within the Father John Misty character.

Tillman loathes hipster culture but has a man-bun. He writes quirky love songs, yet mocks his fans throughout his set. Who's the punch line of the joke – him, or us? **(2:20pm, Honda stage)** – Libby Webster



SHELLEY HIAM

Houndmouth

Zilker Park, Sat., Oct. 3

When Houndmouth made its ACL Fest debut in 2013, they slotted in on the BMI stage to a smattering of curious fans. The Indiana quartet's return to Zilker Park on Saturday upgraded to the Austin Ventures stage. A considerably more sizable and fervent crowd accompanied the uptick.

Behind this year's excellent *Little Neon Limelight* LP, the band also harnessed its diverse talents into a more cohesive sound. Now, each of the four members contributes lead vocals and song-writing to the full harmony support. The mix provided a dynamic set, even if the alternating song selection between upbeat stomps and provocative ballads kept the energy from reaching full tilt.

Guitarist Matt Myers opened on vocals with "Black Gold" and "Comin' Around Again," his easy, weathered voice and rough narratives echoing the Felice Brothers. Bassist Zak Appleby finally unleashed the band on the rockabilly romp of "15 Years." The dripping Southern soul of "Honey Slider" and Katie Toupin-led "Houston Train" continued to showcase the versatility, as did Toupin's move from behind the organ to center-stage guitar on the slow burning "Gasoline." Mid-set crescendo "Sedona" provided the biggest response.

The funky lope of "My Cousin Greg" hearkened the Band, with each member taking lead on a verse, before they oddly chose to close with a cover of Dion's "Runaround Sue." As their sophomore disc suggests, Houndmouth has emerged from the Americana heap with a smart, expansive sound that they're equally capable of translating into a powerful live show. **(3:30pm, Austin Ventures stage)**

– Doug Freeman

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FRIDAY OCTOBER 9TH

- 1:00pm Whiskey Myers
- 1:00pm The Nightowls
- 1:30pm Meg Myers
- 2:00pm Run the Jewels
- 2:00pm Son Little
- 3:30pm The London Souls
- 4:00pm Royal Blood
- 4:00pm Disclosure
- 4:30pm Albert Hammond Jr.
- 4:30pm Wolf Alice
- 5:30pm Leon Bridges
- 6:30pm Moon Taxi

SATURDAY OCTOBER 10TH

- 1:15pm FIDLAR
- 1:45pm Echosmith
- 2:00pm Milo Greene
- 2:30pm Unknown Mortal Orchestra
- 2:45pm Ryn Weaver
- 3:00pm WALK THE MOON
- 3:00pm G-Eazy
- 3:00pm San Fermin
- 4:00pm Glass Animals
- 5:00pm Houndmouth
- 5:00pm MisterWives
- 5:30pm Shakey Graves
- 5:45pm Luis Coronel

SUNDAY OCTOBER 11TH

- 2:00pm Mandolin Orange
- 2:30pm Of Monsters and Men
- 2:40pm Kaleo
- 4:00pm Spirit Family Reunion
- 5:00pm Strand of Oaks
- 5:15pm Jidenna
- 6:00pm BØRNS
- 6:00pm Steelism



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Sturgill Simpson

Zilker Park, Sat., Oct. 3

Leave it to 37-year-old Sturgill Simpson of Jackson, Ky., to make the giant Honda stage at ACL Fest feel like a small-town VFW hall on a Saturday night.

The thing about it is, the third-generation outlaw country singer and his crackerjack fivepiece could've just as easily shifted into a gear more befitting of Levitation Fest. Exhibit A: The lead guitar work of Laur Joamets, whose brilliant Telecaster manipulations conjure modes encompassing pedal steel to Jimi Hendrix. Then again, for all of its stripping country down to its honky-tonk foundations, the original outlaw scene wasn't exactly purist.

Purism's certainly the last thing on the mind of Sturgill Simpson and his Waylon Jennings boom. Over the course of an hourlong set, the singer turned Stax-Volt nugget "You Don't Miss Your Water" into a twangy lament. He also effortlessly dropped T. Rex's "The Motivator" into his own "Railroad of Sin."

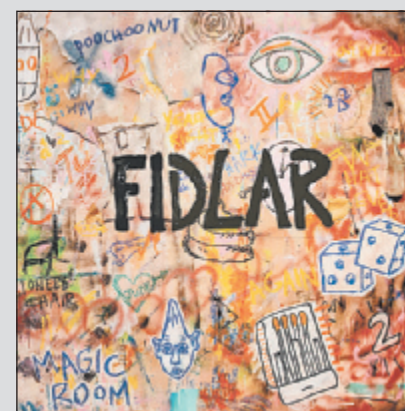
The afternoon was hot, and so was the pickin'. Heavily favoring last year's *Metamodern Sounds in Country Music*, Simpson hardly addressed the crowd, letting his songs do the talking for him. Yet for all the potency of his compositional skills, it's his interpretive gifts that astonish.

Best display? A mid-set cover of "The Promise," where he takes an annoying, Eighties techno-pop hit and transforms it into a mordant lover's plea. He invests it with enough ache, regret, and humility that it could only come from raw experience. Confection becomes substance in a mortally wounded reading. **(4:20pm, Honda stage)**

– Tim Stegall



JANA BIRCHUM



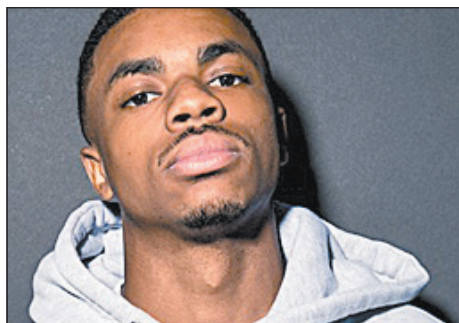
Fidler

Too (Mom + Pop)

True to Fidler's acro-name – Fuck It Dog, Life's a Risk – life in the aftermath of the L.A. skate punks' eponymous 2013 debut remains perilous. *Too* thus takes a harder look at the carnage of hard living. Twitchy, creeping addict's lament, "Overdose" mirrors leader Zac Carper's experience kicking heroin and crack, which fueled the first LP. Even in sobriety, though, Fidler goes balls to the wall. "West Coast" perfects their brash-and-smash, and "Punks" curb-stomps the blues, both songs equal in delivering hair-blowing, fuck-the-world catharsis, albeit a smidge more refined this time around. **(noon, Miller Lite stage)**

★★★

– Abby Johnston



VINCE STAPLES

2:30PM, AUSTIN VENTURES STAGE

This summer's proper full-length debut, *Summertime '06*, found Long Beach, Calif., MC Vince Staples printing contemporary chapter and verse scripture in a lesson-filled tome of trial, tribulation, and redemption written for those surviving in today's darkest valleys. Equal loads of trepidation and greatness, Staples toes the line in detailing inner-city existence, using a fresh perspective and updated imagery.

– Kahron Spearman

MISTERWIVES

3:30PM, HOMEAWAY STAGE

Mandy Lee initially conceptualized her NYC project Misterwives as an Eighties cover band. While the Reagan era impacts synth-rock debut *Our Own House*, this band is one radio hit and major festival set away from the next level.

– Michael Toland

THE POP UPS

4PM, AUSTIN KIDDIE LIMITS STAGE

Brooklyn duo Jason Rabinowitz and Jacob Stein create colorful pop songs for kids of first-generation *Sesame Street* grads. 2014's *Appetite for Construction* nabbed a Grammy nomination with hook-laden contagions about animals on the subway and costume parties. They even bust out Adidas tracksuits for "Potty," an old-school toilet training rap. **(Also: Sunday, 4pm, Austin Kiddie Limits stage)**

– Greg Beets

WALK THE MOON

5:20PM, MILLER LITE STAGE

After this Cincinnati quartet played ACL Fest in 2013, both its neo-New Wave aesthetic and Top 5 hit "Shut Up and Dance" conquered radio. No wonder: The ubiquitous dork-done-good anthem, like its attendant LP *Talking Is Hard*, remains an irresistible festival bounce.

– Michael Toland

Modest Mouse

Strangers to Ourselves (Epic)

Eight long years since their last album, the Washington State collective's sixth LP reveals limited departure from their hard-set macabre rock. Like 2004 commercial breakthrough *Good News*, March's 15-track *Strangers to Ourselves* commences dainty, frontman Isaac Brock's telltale lisp the gentle opener's sole MM feature. Next, "Lampshades on Fire" reroutes manic in buoyant, jangled glory, its spat verses briefly softened by a staccato pop "ba ba ba" chorus. Later, "Pistol" bombs in bewilderment. "Ansel" and "Pups to Dust" refocus in high-quality and witty quips for which Brock's known. Limited variety and specks of staleness can't ground the high points. **(6:20pm, Honda stage)**

★★★

– Neph Basedow



CONTINUED ON P.12



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David Wilcox THU OCT 15	Lee Ann Womack FRI OCT 16	Loudon Wainwright III THU OCT 22	Al DiMeola Elegant Gypsy & More Electric Band Tour 2015 FRI OCT 23
MUSE AUSTIN SUN OCT 25 JUST ADDED	Ricky Nelson Remembered THU OCT 29	The Guess Who FRI OCT 30	BETO & the Fairlanes SUN NOV 1
Terence Blanchard TUE NOV 3	AJ Croce THU NOV 5	Marc Broussard FRI NOV 6	Robert Cray SUN NOV 8
Karla Bonoff THU NOV 12	Gino Vannelli FRI & SAT NOV 13 & 14	Bruce Cockburn SUN NOV 15	David Cook THU NOV 19
Last Comic Standing FRI NOV 20	Peter White Christmas w/ Minda Abair & Rick Braun FRI NOV 27	Gaelic Storm WED DEC 2	David Bromberg THU DEC 3
Michael Martin Murphey's Cowboy Christmas FRI DEC 4	Marc Cohn SAT DEC 5 JUST ADDED	A Gospel According to Jazz Xmas Kirk Whalum, Gerald Albright, Norman Brown & Shelia SUN DEC 6	David Benoit Tribute to Charlie Brown w/ Jane Monheit FRI DEC 11
Blood, Sweat & Tears FRI JAN 22	Rachelle Farrell SAT JAN 23	Lizz Wright SUN JAN 24	Dave Mason FRI JAN 29

WALKIN' WOODY'S ROAD (JIMMY LAFAVE, ELIZA GILKYSON, LANCE CANALES)	1.30	SUZANNE VEGA	4.28
NILS LOFGREN	1.31	SAWYER BROWN	4.29
BRANFORD MARSALIS	2.3	JIMMY WEBB THE GLEN CAMPBELL YEARS	5.1
HAL KETCHUM	2.5	KRIS ALLEN	5.5
CRYSTAL GAYLE	2.6	THE MUSIC OF ABBA	5.15
MARC ANTOINE & STEVE COLE	2.14	BOB SCHNEIDER	5.20
GEORGE WINSTON	2.17 & 2.18	BWB (RICK BRAUN, KIRK WHALUM & NORMAN BROWN)	5.27
BJ THOMAS	2.21	ACOUSTIC ALCHEMY	6.10
FAB FOUR	2.28	THE RIPPINGTONS	6.24
SOLAS	3.2	YOGA SUMMIT & KIRTAN WITH JAI UTTAL	7.10
ALTAN	3.8	EUGE GROOVE & PETER WHITE	7.22
MADELEINE PEYROUX	3.10	FIREFALL	7.29
HERMAN'S HERMITS W/ PETER NOONE	3.18	THE LETTERMEN	8.7
SPYRO GYRA	3.25	MICHAEL GRIMM	8.14
THE ASSOCIATION	4.1	PAULA POUNDSTONE	8.20
JOHN HAMMOND	4.14	PURE PRAIRIE LEAGUE	8.21
THREE WOMEN & THE TRUTH (ELIZA GILKYSON, MARY GAUTHIER & GRETCHEN PETERS)	4.24		



OCTOBER 20 UB40, featuring Ali Campbell, Astro and Mickey Virtue

Considered to be Britain's greatest reggae artists, UB40 has survived for more than 30 years in the music business with 40 million record sales worldwide, with songs like *Kingston Town* and *Red, Red Wine*. This tour reunites the band with founding vocalist Ali Campbell.



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Unknown Mortal Orchestra

Zilker Park, Sat., Oct. 3

When songwriter Ruban Nielson released *Multi-Love*, third LP and magnum opus of his Unknown Mortal Orchestra, he'd traded in the lo-fi psych elements of his previous work for mild R&B, producing a bland-out more notable for its ruminations on a failed polyamorous relationship than its music. What a difference a live shot of ACL Fest can make.

Despite a mix so muddy it left stains, the New Zealand-born frontman's sense of melody and groove rightly asserted itself in the now Oregonian quartet's festival set. "Like Acid Rain" proved a tentative opener, its attempt to crossbreed Stevie Wonder with bedroom psych a mixed success at best.

An immediate leap into "Necessary Evil," a peppy, pure pop highlight of *Multi-Love*, righted the ship immediately, creamy synths (thumbs up to MVP Quincy McCrary on keys), skronk guitar solos, and irresistible rhythm making it a crowd-pleaser. After that, the band could do no wrong – at least with its loyal audience.

Winding solos punctuated the askew Beatle-isms of "From the Sun," raising as many cheers as the Grateful Dead jamming that ended oldie "So Good at Being in Trouble." The pop hooks of a shuffling "The



JANA BIRCHUM

World Is Crowded" and muscular "Ur Life One Night" could catch barracudas. "How Can You Luv Me" inspired spontaneous dancing.

The wildest frugging erupted during the urgent disco-rock of hit "Can't Keep Checking My Phone," as perfect a set-closer for which UMO could ever hope. **(5:30pm, Austin Ventures stage)**

– Michael Toland



SHELLEY HIAM

A\$AP Rocky

Zilker Park, Sat., Oct. 3

Somebody's man-child screamed, as if no one else reads time or schedules, "He's late! A\$AP Rocky is 15 minutes late, man!" Fortunately for the Harlem rapper-turned-style icon, his fashionable lateness – 20 minutes to be exact – was forgotten just long enough to deliver a passable turn-up on the Samsung Galaxy stage Saturday.

A massive television flickering Fifties iconography backdropped Rocky and his hype men parading in from the back in era-appropriate attire. The Pluto Nash-produced "JD" blared just before Rocky ditched his turtleneck for an old Marilyn Manson tour tee during "Lord Pretty Flacko Jodye 2." The present theme, barely present to begin with, disconnected from the material and remained so.

After pleasing the crowd with his verse in "Shabba" and "L\$D," the rapper announced a few important bits of information. It was his birthday, for one. Plus, he loves South by Southwest, principally because of his Chamberlainian feat: "Last time, we did like 100 orgies."

The most unforgiving and unusual sin was lack of material. Let's be clear: The set wasn't truncated by time. A video arcade setup, which was likely supposed to intrigue the crowd, produced apathy and annoyance instead.

Fact is, Rocky's star shines bright due to his star power and panache, not his material – something he'll have to rectify using the cultural credit he's earned. His charm is undeniable and endearing, however, if not also slightly warped: "I appreciate y'all. I want y'all to spread love, while on the most powerful drugs." **(6:30pm, Samsung stage)**

– Kahron Spearman

CONTINUED ON P.17

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AUSTIN CITY LIMITS MUSIC FESTIVAL PREVIEW

HERE WE GO AGAIN!

ACL CARES

Visit ACL Cares to learn about how you can have a positive impact beyond ACL Festival. Find ways to support the local, music community, register to be a stranger's hero and save a life, or help preserve the world's natural resources. Swing by!

ART MARKET

Your mecca for memorabilia. It's no secret that Austin is booming with creativity and style. ACL Art Market brings the best local artisans into one place—shop from bags, jewelry, or even art for your pad. Plus, the ACL General Store has all the Festival survival tools you might have forgotten, like gum, sunscreen, rain ponchos, and more essentials.

AT&T GIGAPOWER GALLERY

Visit the AT&T GigaPower Gallery to see live art performances each day from Austin's own artists. Watch as masterpieces come to life and get a chance to win art & prizes for yourself! Inside the lounge, see if you're eligible for blazing-fast Internet speeds up to 1Gbps with U-verse with AT&T GigaPowerSM, choose a custom free item & charge all your devices.

ACL EATS FOOD COURT

ACL Festival brings Austin's staple restaurants to Zilker so you don't have to leave to enjoy good food. Be sure to explore the local food scene in ACL Eats and the HOPE Farmers Market's farm-to-festival fare. There's something for everyone!

AUSTIN KIDDIE LIMITS PRESENTED BY LIFEWAY

Parents, keep your little rockers entertained at AKL with family-friendly performances and activities like video karaoke, punk hairdos, tattoos, hip-hop workshops, AKL Family Beach, Lifeway's Art Mural Wall and more. Kick back in the beach area to cool down, or even take advantage of our family services tent for any child-related needs.

CAMELBAK FILLING STATIONS

Stop by one of the CamelBak Filling Stations to top off on free freshly filtered water. Help us offset the number of disposable water containers used at the Festival and track how many bottles are being saved at facebook.com/camelbak, @CamelBak on Twitter, or @CamelBak on Instagram. #ditchdisposable

POSITIVE IMPACT ON CLIMATE AND COMMUNITY

Join the effort! ACL Fest has partnered with the City of Austin to support the preservation of the city we love so much. Buy a "PICC Purchase" in the ACL Art Market and proceeds will support Waller Creek Conservancy.

THE GALAXY EXPERIENCE

The Galaxy Experience and VIP Owner's Lounge are the ultimate spots to unwind and recharge. Swing by and get your hands on the latest additions to the Samsung Galaxy lineup like the Samsung Galaxy S6 edge+ and Samsung Galaxy Note 5, or learn how to change the way you pay for all your festival needs with Samsung Pay. Galaxy Owners can earn exclusive rewards, including access to the VIP Owner's Lounge and more.

STATE FARM'S GOOD NEIGHBOR HANGOUT

When Good Neighbors come together around the music they love, great things happen. Join State Farm at their Good Neighbor Hangout as they celebrate the Austin community and the artists inspired by this city. Discover local musicians performing at the ACL Festival, jam on their interactive music wall, & enter for a chance to win VIP upgrades.

TITO'S HANDMADE VODKA PLINKO PARLOR

Come on down to the Tito's Handmade Vodka Plinko Parlor! Festival attendees 21 and over can step up for a chance to win from a selection of quality Tito's merchandise. Open daily from gates to 7pm—Everyone is a winner!

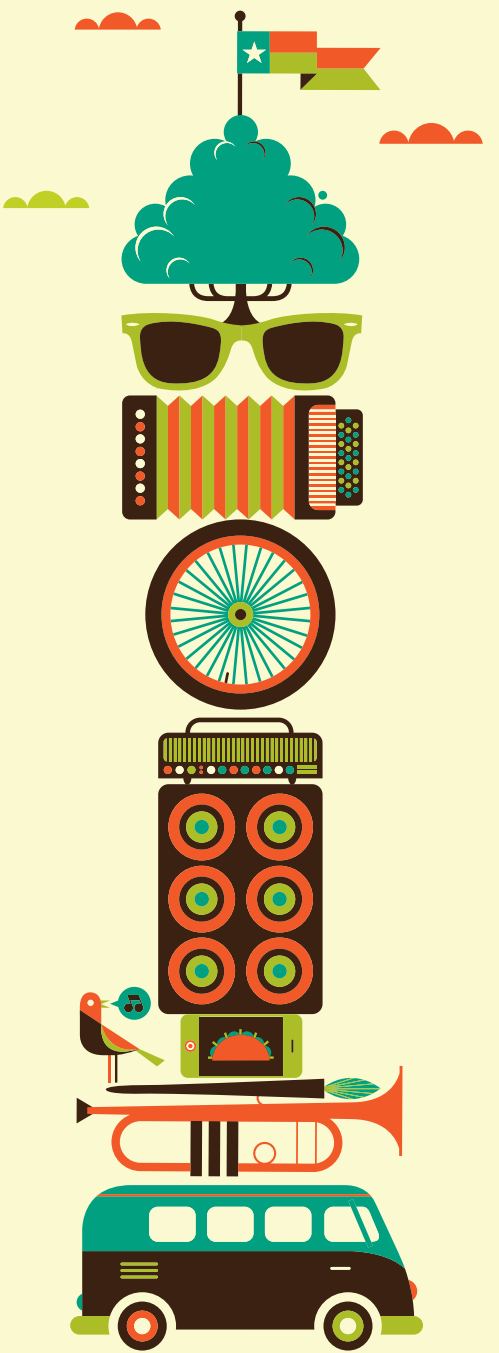
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WATERLOO RECORDS HONDA ARTIST SIGNING SHACK

Come by the Waterloo Records Honda Artist Signing Shack for autographs from your favorite ACL Festival performers. While you're there pick up an album from Waterloo Records and check out the all-new 2016 Honda HR-V. Follow @WaterlooRecords and @HondaStage for the most up to date signing schedules.

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Was donated to the Austin
Parks Foundation, bringing
the eight-year total to
\$14.8 MILLION



PARKING & TRANSPORTATION

PARKING & PASSENGER PICK-UP/DROP-OFF

Do not park in Zilker Park neighborhoods and avoid parking on grassy areas. If you do, you may be towed. There is a designated passenger drop-off area on Stephen F. Austin Dr. at the north end of the MoPac footbridge. From there, it's a short walk across the MoPac footbridge to the Lady Bird Lake entrance.

SHUTTLES

Board at Republic Square at the corner of 4th & Guadalupe streets and you'll be dropped off at the Festival entrance on Barton Springs Road. When you've finished rocking, hop back on for a return trip. The shuttles begin at Republic Square at 10AM and make their final return from the park at 11PM each day of the Festival.

CABS, BIKES, & SCOOTERS

Taxis have access near the Festival entrance, with pick-up and drop-off on William Barton, just south of Barton Springs Rd. If you are pedaling in, bike racks are near either entrance (please provide your own lock). Stop by the Mellow Johnny's Bike Station at the Barton Springs entrance for parts or repairs. Scooter parking is available off Robert E. Lee in the Barton Springs Pool parking lot. Check out a B-cycle bike from one of the 45 stations downtown and park at the B-cycle valet across from the Barton Springs Entrance.

SCHEDULED CLOSURES

ZILKER PARK GREAT LAWN CLOSURE

Sept. 21 – Oct. 24, closed to the public
Oct. 16, festival load-out ends
Oct. 19 – 23, park maintenance

STRATFORD DRIVE CLOSURE

at Nature Center Dr & Barton Springs Rd
Sept. 23 & 24, 7:00 am – 10:00 pm daily
Oct. 2 12:01 am – Oct. 5 3:00am
Oct. 9 12:01 am – Oct. 12 3:00am
Oct. 13 & 14, 7:00am – 10:00pm daily

BARTON SPRINGS ROAD CLOSURE

at Sterzing St & Rollingwood Dr
Residential traffic will be allowed to exit the neighborhood at Sterzing, eastbound to Lamar. All inbound traffic into the neighborhood is closed.
Oct. 2 12:01am – Oct. 5 3:00am
Oct. 9 12:01am – Oct. 12 3:00am

ROADS REOPEN OCT. 6-9

During this time, a portion of the areas in and surrounding Zilker Park will be accessible to the public including Barton Springs, Rugby Field and the Botanical Gardens and Austin Nature and Science Center.

GOOD STUFF TO KNOW



ACL Cashless is here. Activate your wristband and attach a credit card to pay with a tap of the wrist. Visit aclfest.com/wristband or stop by the ACL Cashless Tent to sign up!

Samsung Pay is the new way to make your festival experience even easier with your Galaxy phone. It's simple, secure, and is available in more places than any other mobile payment service. Use Samsung Pay during ACL to purchase your favorite mementos at the Merch Store, grab a bite at ACL Eats, and more!

Drink water! Enjoy FREE freshly filtered water at the CamelBak Filling Stations to stay hydrated at ACL. See on the Festival map for locations.

Rock & Recycle at ACL Fest and get rewarded! ACL Fest recycles and encourages fans to do the same. Fill a bag with recyclable cups, plastic bottles and cans from festival grounds and earn an official ACL Fest shirt, KIND bars, a chance to win a bike and 2016 ACL Passes. Visit a Rock & Recycle for details!

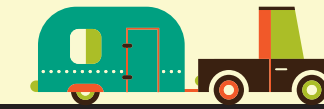
Did you know: In 2014, 67% of waste by volume was diverted from the landfill with the help of fans, staff and crowd service ambassadors.

Lost & Found: During the Festival weekend, turn in or look for lost items at the Info Center near the Barton Springs entrance. After the Fest, report lost items online at aclfest.com/lost or stop by on Monday and Tuesday after the Festival. Unclaimed items will be held for 30 days and then donated to charity.

Disability Access & Accommodations: ACL Festival has special services for people with disabilities. Visit the Access Center just inside the Barton Springs entrance for more info.

Tag-A-Kid: For the safety of our young guests, register your child with a special wristband. Stop by the Info Centers or Tag-A-Kid Tent for more information. If you get separated, we can connect you!

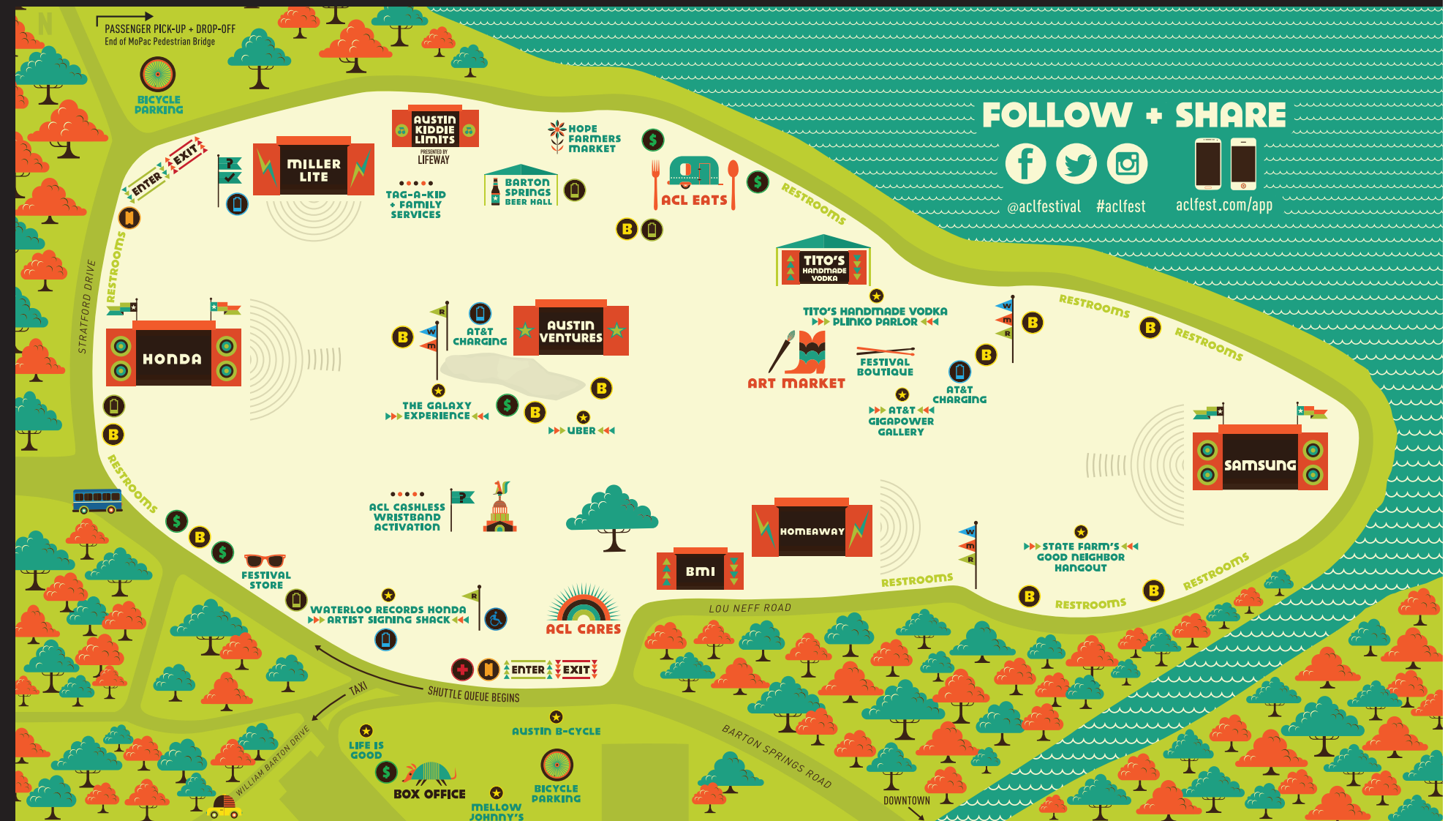
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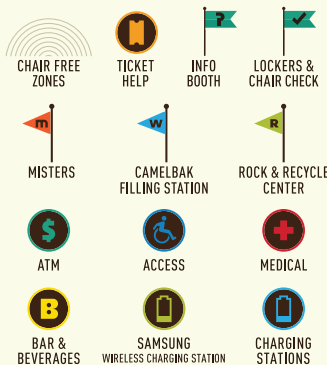
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LEGEND



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SIMS Foundation
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AUSTIN KIDDIE LIMITS

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DrumZone
Hip Hop Workshop
Kiddie Lounge Area
Lifeway's Art Mural Wall
Photo Area with Life is Good
Punk Hairdoz
Rock Star Video Karaoke
Rock'n' Magnets
School of Rock Picking Zoo
TattooZ

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WEEKEND TWO		FRIDAY						OCTOBER 9, 2015	
		HONDA	MILLER LITE	AUSTIN VENTURES	AUSTIN KIDDE LIMITS PRESENTED BY LIFEWAY	TITO'S HANDMADE VODKA	BMI	HOMEAWAY	SAMSUNG
12PM			WHISKEY MYERS 11:30-12:15	TAMECA JONES 11:15-11:45		THE BARTON HILLS CHOIR 11:15-12:00		AVERS 11:30-12:15	
1PM	ASLEEP AT THE WHEEL 12:15-1:00		THE NIGHTTOWLS 12:00-12:40	BIG DON 12:30-12:55	BLESSED 12:15-1:00	THE MARCUS KING BAND 12:15-1:00		MEG MYERS 12:15-1:00	
2PM		THE MACCABEES 1:00-2:00	SON LITTLE 1:00-1:40	Q BROTHERS 1:30-1:55	A TRIBUTE TO ANDRAE CROUCH 1:15-2:00		RUEB BROTHERS 1:00-2:00		
3PM	NATE RUESS 2:00-3:00		ALINA BARAZ AND GALMATIAS 2:00-2:40	MISTER G 2:30-2:55	CON BRIO 2:15-3:00	THE LONDON SOULS 2:00-3:00		ROYAL BLOOD 2:00-3:00	
4PM		CHERUB 3:00-4:00	WOLF ALICE 3:00-4:00	SPECIAL GUEST 3:15-3:30 EMISUNSHINE 3:30-4:00			ALBERT HAMMOND JR. 3:00-4:00		
5PM	LEON BRIDGES 4:00-5:00				EL TULE 4:00-5:00	KANSAS BIBLE COMPANY 4:00-5:00		BILLY IDOL 4:00-5:00	
6PM		RUN THE JEWELS 5:00-6:00	MOON TAXI 5:00-6:00				BRAND NEW 5:00-6:00		
7PM	FUTURE 6:00-7:00				RHIANNON GIDDENS 6:00-7:00	DEROBERT & THE HALF-TRUTHS 6:00-7:00		TAME IMPALA 6:00-7:00	
8PM		FLOSSTRADAMUS 7:00-8:00	GEORGE EZRA 7:00-8:00				GARY CLARK JR. 7:00-8:00		
9PM	DISCLOSURE 8:00-9:30							FOO FIGHTERS 8:00-10:00	

WEEKEND TWO		SATURDAY						OCTOBER 10, 2015	
		HONDA	MILLER LITE	AUSTIN VENTURES	AUSTIN KIDDE LIMITS PRESENTED BY LIFEWAY	TITO'S HANDMADE VODKA	BMI	HOMEAWAY	SAMSUNG
12PM				RIDERS AGAINST THE STORM 11:45-12:15				WESLEY BRAY AND THE DISCIPLES OF JOY 11:45-12:30	HOLYCHILD 12:00-12:45
1PM	MILO GREENE 12:45-1:30	FIDLAR 12:00-12:45		BEE CAVES 12:30-1:10	SCHOOL OF ROCK 1:00-1:25	THE LEVITES 12:45-1:30	ADIA VICTORIA 12:45-1:30		ECHOSMITH 12:45-1:30
2PM		SAN FERMIN 1:30-2:20		CHARLOTTE DC 1:30-2:10		TYREE MORRIS & HEARTS OF WORSHIP 1:45-2:30		RYN WEAVER 1:30-2:30	
3PM	FATHER JOHN MISTY 2:20-3:20			VINCE STAPLES 2:30-3:10		GABRIEL GARZÓN-MONTANO 2:45-3:30	SUGAR + THE HI-LOWS 2:30-3:30		GLASS ANIMALS 2:30-3:30
4PM		SHAKEY GRAVES 3:20-4:20		HOUNDMOUTH 3:30-4:30	SPECIAL GUEST 3:45-4:00 THE POP UPS 4:00-4:30			MISTERWIVES 3:30-4:30	
5PM	STURGILL SIMPSON 4:20-5:20					LUIS CORONEL 4:30-5:30	SOUNDS DEL MAR 4:30-5:30		TWENTY ONE PILOTS 4:30-5:30
6PM		WALK THE MOON 5:20-6:20		UNKNOWN MORTAL ORCHESTRA 5:30-6:30					C-EAZY 5:30-6:30
7PM	MODEST MOUSE 6:20-7:20					JOSÉ GONZÁLEZ 6:30-7:30	ALESSIA CARA 6:30-7:30		ASAP ROCKY 6:30-7:30
8PM		TV ON THE RADIO 7:20-8:20		BOOTS 7:30-8:20				BASSNECTAR 7:30-8:30	
9PM	DEADMAUS 8:20-8:30								DRAKE 8:30-10:00

WEEKEND TWO		SUNDAY						OCTOBER 11, 2015	
		HONDA	MILLER LITE	AUSTIN VENTURES	AUSTIN KIDDE LIMITS PRESENTED BY LIFEWAY	TITO'S HANDMADE VODKA	BMI	HOMEAWAY	SAMSUNG
12PM			MARIAN HILL 12:00-12:45	KNIGHT 11:45-12:15		KINGS OF HARMONY +1 11:45-12:30		BEAT CONNECTION 12:00-12:45	
1PM	LION BABE 12:45-1:30		THE HUNTS 12:30-1:10	SCHOOL OF ROCK 1:00-1:25	DISCIPLES OF CHRIST 12:45-1:30	MANDOLIN ORANGE 12:45-1:30		JIDENNA 12:45-1:30	
2PM		DAUGHTER 1:30-2:30	KALEO 1:30-2:10	Q BROTHERS 2:00-2:25	THE EAGLE ROCK GOSPEL SINGERS 1:45-2:30		AMASON 1:30-2:30		
3PM	BURNS 2:30-3:30		SHEPPARD 2:30-3:10	MOTOWN PETE 3:00-3:25	KALI UCHIS 2:45-3:30	SPIRIT FAMILY REUNION 2:30-3:30		LORD HURON 2:30-3:30	
4PM		SYLVAN ESSO 3:30-4:30	STRAND OF OAKS 3:30-4:30	SPECIAL GUEST 3:45-4:00 THE POP UPS 4:00-4:30			HALSEY 3:30-4:30		
5PM	THE DECEMBERISTS 4:30-5:30				CLASSIXX 4:30-5:30	STEELEISM 4:30-5:30		BEN HOWARD 4:30-5:30	
6PM		CHANCE THE RAPPER 5:30-6:30	KURT VILE AND THE VIOLATORS 5:30-6:30				VANCE JOY 5:30-6:30		
7PM	ALT-J 6:30-7:30				GRIZ 6:30-7:30	LANZ PIERCE 6:30-7:30		OF MONSTERS AND MEN 6:30-7:30	
8PM		NERO 7:30-8:30	DWIGHT YOAKAM 7:30-8:30				HOZIER 7:30-8:30		
9PM	THE WEEKND 8:30-9:30							FLORENCE + THE MACHINE 8:30-10:00	

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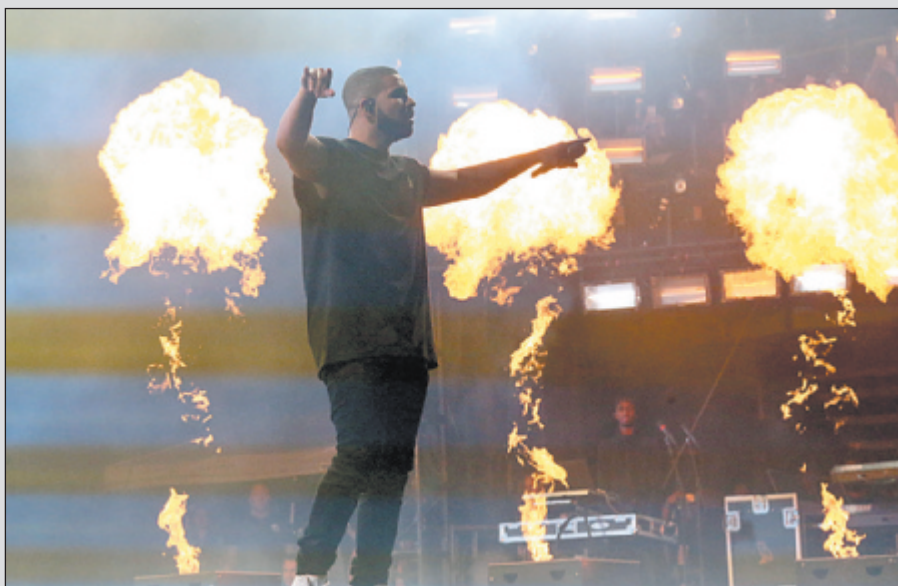
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GARY MILLER

Drake Zilker Park, Sat., Oct. 3

The most important thing to remember is that Aubrey Drake Graham is your host, your main topic of conversation, and your latest and greatest inspiration. The words of the late, great Teddy Pendergrass are at once apt and critical, given that a primed and game Drake brought a diverse crowd upward into his domain utilizing a most seductive torque – his success.

Another important matter of fact is the 6 God understands you and knows what you want, which is more of the 6 God. On set starter “Legend,” he intended us to know his career is on fire, as illustrated via occasional pyrotechnics. During “We Made It,” the big screens plastered a message: “If you’re reading this, we made it.”

By “we,” the Canadian MC means “he,” almost as if he’s invited you in to see his “Trophies.” See what the 6 God foresaw right there? Now that he has your valuable attention, the pleasantries:

“I go by the name of Drake; I’m from Canada. It’s nice to meet you.”

After the Weeknd-assisted “Crew Love,” he made commands:

“If you came out here tonight with your real friends, and not your fake friends, make some noise.”

Afterward, he ran through all of the major and minor hits, from the softer “The Language” and “Hold On, We’re Going Home,” to the booming, passively aggressive “0 to 100” and “6 Man.” After the big, flashy finish of fireworks, the Toronto rapper/deity escorted us to the door, put on our coats, and asked that we make it home safely, as a good host should.

Also, white people – identification with Drake doesn’t mean you get to say “nigga.” Seriously, please stop. The prophet, Michael Bolton from Initech, has already shown you scripture, visualized in *Office Space*. (8:30pm, Samsung stage) – Kahron Spearman



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Thursday, 10/8

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- Sylvan Esso, Flock of Dimes**, Emo's
- Holychild, Keeper**, Lamberts
- Avers, Heavenly States**, Stubb's



Avers

Friday, 10/9

- Con Brio, KP & the Boom Boom**, Lamberts
- Band of Horses, Bee Caves**, Stubb's
- Milo Greene**, Stubb's
- Kali Uchis, DJ Mel, Franco V**, Vulcan Gas Company

Saturday, 10/10

- Deadmau5, Atlas**, Emo's
- Son Little, Lanz Pierce**, Lamberts
- Chance the Rapper, D.R.A.M., Metro Boomin, Towkio**, Stubb's
- Børns, Avid Dancer**, Stubb's
- Eagle Rock Gospel Singers**, Stubb's Gospel Brunch
- Cherub, Hippy Sabotage, Franco V**, Vulcan Gas Company

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MANDOLIN ORANGE

12:45PM, BMI STAGE

The fourth release from this North Carolina duo, 2015's *Such Jubilee*, found Andrew Marlin and Emily Frantz tilling the same soil of their previous work, an earnest assemblage of stark Americana following close on the heels of Gillian Welch. Sepia-toned even when pleading for gun control ("Blue Ruin"), Mandolin Orange remains hard to ignore. — *Jim Caligiuri*

BØRNS

2:30PM, HONDA STAGE

Christened Garrett Borns on the rural coast of Michigan, he now makes music in a backyard tree house in the hills of Los Angeles. That's reflected in *Candy*, a sun-kissed EP of electro-folk. "10,000 Emerald Pools" is a dreamy mélange of psychedelic pop and lo-fi funk that feels like an underwater cosmos. — *Thomas Fawcett*

SHEPPARD

2:30PM, AUSTIN VENTURES STAGE

Three Brisbane siblings form a band out of a school project and go on to conquer the Australian pop charts. Will infectious pop singles "Let Me Down Easy" and "Geronimo" achieve the same heights here? Massive hooks say odds are good. — *Michael Toland*



Spirit Family Reunion

Hands Together

Every few years, a string band sneaks out of NYC, and occasionally even rises above the level of novelty. Spirit Family Reunion's sophomore offering sometimes still smacks of schtick (see "Fill My Heart With Love"), but the sextet plies an authentic energy with an eye toward Appalachia. "Wake Up, Rounder!" opens amid racing banjos and yelps, and the trad gospel influences in "It Does Not Bother Me" and slow-plucked "How I Long to Take That Ride" stand out. Maggie Carson's twang rings true on "Once Again," though the stomp & hollers can strike a touch specious. **(2:30pm, BMI stage)**

★★★ — *Doug Freeman*

CONTINUED ON P.20

JIDENNA

12:45PM, SAMSUNG STAGE

It's trendy in hip-hop to sport a Nineties throwback vibe. Jidenna invokes the past while engaging the politics of the present, throwing it all the way back to the 1890s. Thankfully, the Stanford-educated "Classic Man" and Janelle Monáe protégé has plenty of substance to fill those swanky three-piece suits.

— *Thomas Fawcett*

Austin Chronicle: How would you define a classic man?

Jidenna: He's someone that everybody knows and respects in the neighborhood. He looks out for people beyond his own blood. He's composed; even under fire he keeps cool. A sharp guy all around — mind, body, style. He can be silent like a true G — and I mean G as in gentleman or gangsta — or he could have the gift of gab, but he's always careful with his choice of words.

AC: A lot of people might think it's strange for a black man to be evoking the style of the antebellum South.

J: My style is not specific to the antebellum South, but it's heavily inspired by the Jim Crow era. I wanted to remind myself and others of the old Jim Crow, so that we can remind ourselves that we're still living in the new Jim Crow. I feel it's important to dress in the fashion of the times.

AC: Growing up in Nigeria, Fela Kuti was a big influence. Do you know the song "Gentleman"?



GARY MILLER

"My style is not specific to the antebellum South, but it's heavily inspired by the Jim Crow era."

J: [Laughing] Yeah, "I no be gentleman at all. I be Africa man original."

AC: He says if you wear a three-piece suit in Africa you're going to sweat and smell like shit. If 2015 Jidenna was in a room with 1973 Fela talking about style choices, could the two of you come to a place of agreement?

J: He was projecting a message that he felt was important for that era, just as I am projecting a message that I feel is important for this era. Because we're from two different eras I'm not sure what the middle of the Venn diagram would be other than we both care deeply about humanity and a government that serves its people.



DAVID BRENDAN HALL

The Decemberists Zilker Park, Sun., Oct. 4

As the Decemberists ease midway into a second decade, the question is whether the Portland, Ore., troupe has a second act or are banking on nostalgia to carry their offbeat pop. The latter held true at ACL Fest last Sunday, but the focus on and popularity of this year's *What a Terrible World, What a Beautiful World* suggested a rising contemporary appeal.

Opening aptly with "A Beginning Song," Colin Meloy strumming amid a wash of feedback, and the horn-blasted "Calvary Captain," the quintet (plus a pair of backup singers including longtime Neko Case backer Kelly Hogan) asserted new material before the cheerfully apocalyptic "Calamity Song" from 2011's *The King Is Dead*. "Anti-Summersong" returned to *Beautiful World* with banjo licks, while "Why Would I Now?" pulled from upcoming EP *Florasongs*, Meloy winding through characteristically literate lyrics in easy pop melodies.

"Make You Better" brought an instant roar of recognition usually reserved for older material, but only after Meloy turned solo for the Appalachian-inflected "Carolina Low" did the band reach deeper into their extensive catalog. "The Rake's Song," driven by a percussion pummel with a full four members drumming, and "Down by the Water" set up the anthemic "O Valencia!" from *The Crane Wife*.

By the band's close, a 10-minute "The Mariner's Revenge Song," the west side of Zilker Park bloomed to full participation. The Decemberists proved they're still moving forward while preserving their original theatricality.

(4:30pm, Honda stage) — *Doug Freeman*



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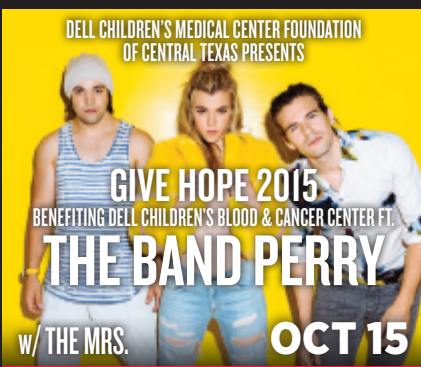
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WEEKEND TWO ONLY BY MICHAEL TOLAND

**THE LONDON SOULS***(Fri., 2pm, BMI stage)*

NYC duo avoids turning Keys or painting Stripes by cranking up melody over machismo.

◀ **WOLF ALICE***(Fri., 3pm, Austin Ventures stage)*

British quartet brings American alt-rock back to its country of origin via debut *My Love Is Cool*.

DEROBERT & THE HALF-TRUTHS*(Fri., 6pm, BMI stage)*

Nashville soul troop re-injects the gospel fervor that inspired the genre in the first place.

ADIA VICTORIA*(Sat., 12:45pm, BMI stage)*

Hotly tipped Nashville singer-songwriter burns through the swamp on her way to the stars.

SUGAR + THE HI-LOWS*(Sat., 2:30pm, BMI stage)*

Nashville song pros power their pop with shovels and rope via second LP *High Roller*.

STEELISM*(Sun., 4:30pm, BMI stage)*

Nashville/London duo takes guitar and pedal steel from Bryant/West to Morricone and Friends of Dean Martinez.

Hozier Zilker Park, Sun., Oct. 4

There's a superficial appeal to Hozier that's easy to understand. His commanding presence juxtaposes against an Irish-cream vocal sweetness and heartfelt delivery. Yet he gives you that little extra. Playing to a seasoned crowd at the HomeAway stage early Sunday evening, the Emerald Isle's latest import provided warm and fuzzies, and a few surprises.

Brimming with a palpable earnestness bordering on "hard to believe with some cynical side-eye," the singer-songwriter revealed plans to make amends for his cancellation at last year's ACL Fest. Singing despite a cold, he powered through "From Eden" and a soulful rendition of "Angel of Small Death & the Codeine Scene."

"We'll do it together, all right? No need to be afraid," he said soothingly ahead of "To Be Alone."

Things got interesting when he decided to throw in a couple of covers, the first being fairly predictable: the Beatles' "Blackbird." The second, Ariana Grande's "Problem," should've left him dead in the water, but that tenderness let him even add in some of Warren G and Nate Dogg's "Regulators." A little haphazard, but it worked somehow, as things do for Hozier.

After thanking his entire production team – including the person who made his chamomile tea – he bowled over the crowd with a stirring execution of the Catholic credenda-challenging "Take Me to Church." When the oversized hook slammed into chests, fans remembered why they fell head over heels for the Irishman. Others were left watery-eyed, awash in gut wrenching emotion. **(7:30pm, HomeAway stage)**
– Kahron Spearman



DAVID BRENDAN HALL

JANA BIRCHUM

**Dwight Yoakam** Zilker Park, Sun., Oct. 4

Credit ACL Fest for a lineup that has Dwight Yoakam setting up the Weeknd. The honky-tonk superstar had an Austin Ventures stage, predictably beyond capacity, two-stepping and feeling more like ACL of a decade ago than its contemporary incarnation. As the singer noted, "It's been a long time. It's all grown-up now."

Sparkling sport coats adorning the backing quartet in contrast to the frontman's trademark denim jacket and white cowboy hat, Yoakam gave the crowd as many hits as he could fit in. "Dim Lights, Thick Smoke" and "Please, Please Baby" kicked off, transforming the field into a dance hall, prior to a rocking "Little Sister," accordion-pumped "Streets of Bakersfield," and "Turn It On, Turn It Up, Turn Me Loose."

Dipping briefly into songs from this year's *Second Hand Heart*, "Dreams of Clay" slowed down the set and showed Yoakam extending convincingly beyond his barroom rockers, as did the melodic title track from the LP. His take on Johnny Cash's "Ring of Fire," meanwhile, highlighted his brilliant abilities as a unique arranger, rendering the song almost unrecognizable until its chorus.

He closed out with a slide of hits, quickly working through "Honky Tonk Man," "A Thousand Miles From Nowhere," "Little Ways," "Guitars, Cadillacs," and a shimmying "Fast as You," letting lead guitarist Eugene Edwards rip throughout. A quick encore cover of the Beatles' "I Feel Fine" provided a perfect capstone for many on the first weekend of ACL Fest 2015, returning it to its roots. **(7:30pm, Austin Ventures stage)**
– Doug Freeman

**Florence + the Machine****How Big, How Blue, How Beautiful (Island)**

We've seen the optimistic Florence Welch. The UK drama queen's need-no-man approach is documented on singles "Kiss With a Fist" and "Dog Days Are Over," focusing positivity on the aftermath of heartbreak. Third LP *How Big, How Blue, How Beautiful* dispenses with that ethos, embracing the raging/wallowing period that's delivered through biblical and Greek mythological references, and Welch's charged pipes. "Delilah" employs a wailing Welch waiting for a phone call, while the belted "Queen of Peace" proves she's anything but. Sometimes we need to let it all hang out. **(8:30pm, Samsung stage)**

★★★★

– Abby Johnston



DAVID BRENDAN HALL

▲ **KALI UCHIS****2:45PM, TITO'S HANDMADE VODKA STAGE**

Kali Uchis concocts a sultry mix of soul, doo-wop, hip-hop, and jazz, all while nurturing a sweet and salty bad girl persona. The Columbia native, who moved to Virginia at age 7, got an assist from fellow troublemaker Tyler, the Creator on 2015 debut EP *Por Vida*. "Kiss my ass, it'll bring you good luck."
– Thomas Fawcett



SHELLEY HAM

▲ SYLVAN ESSO

3:30PM, MILLER LITE STAGE

Sylvan Esso's Amelia Meath and Nick Sanborn have spent almost the entirety of this year and last on the road. Their self-titled debut of ruminating synth-pop dropped last May, and if a mysterious tweet and video are to be believed, they celebrate the end of this touring cycle with a sophomore LP in November. *- Abby Johnston*

BEN HOWARD

4:30PM, SAMSUNG STAGE

Hardly surprising Ben Howard first emerged from the surfing community with 2011's *Every Kingdom*. The UK songwriter crafts rich, embracing soundscapes anchored by the depth and calm introspection of his lyrics. Sophomore LP *I Forget Where We Were* strikes a balance between poignant ballads and more restless reflections. *- Doug Freeman*

CONTINUED ON P.22

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DAVID BRENDAN HALL

◀ CHANCE THE RAPPER

5:30PM, MILLER LITE STAGE

In 2013, Chance the Rapper put us all on notice with *Acid Rap*, a heartbreaking mixtape. His elastic flow thrilled, but this was still the 18-year-old Chicago MC who watched his close friend get stabbed to death on the sidewalk. He's hilarious, poignant, and razor sharp.

— Luke Winkie



SHELLEY HIAM

ALT-J 6:30PM, HONDA STAGE

Alt-J's 2012 debut, *An Awesome Wave*, garnered a Mercury Prize for its unique cauldron of electro-folk and ambient experimentalism boiled in indie rock rhythms. The UK quartet's second effort, last year's *This Is All Yours*, pushes even further. With unlikely samples butting against turns of traditional British folk and harmonies, the conceptual LP turns the pastoral into a haunting sonic universe. — Doug Freeman

▲ NERO 7:30PM, MILLER LITE STAGE

On a roll with a highly anticipated sophomore LP *Between II Worlds*, London electronic trio Nero transfixes crowds with its live setup, featuring songstress Alana Watson. Originally showcasing a minimalist dubstep/drum and bass mixture similar to label bosses/superstar act Chase & Status, the band has transformed into something of a cinematic electro-prog act.

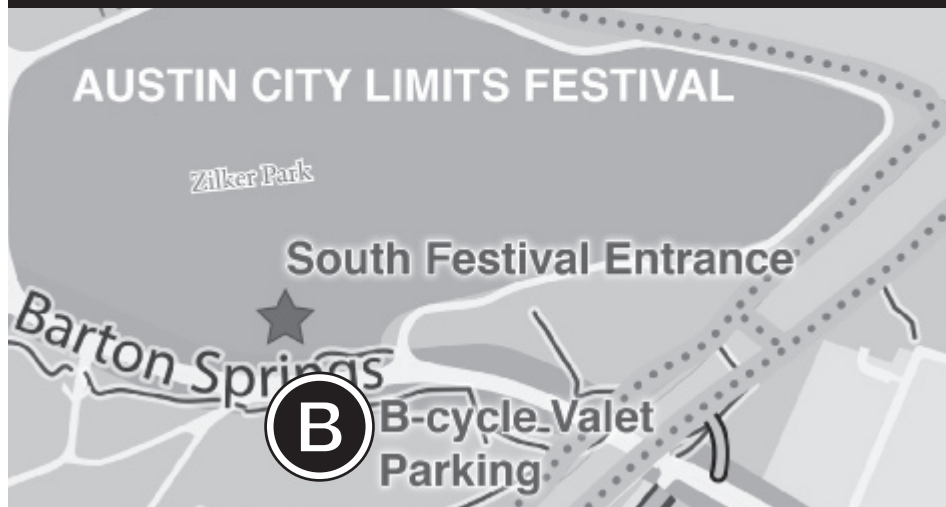
— Kahron Spearman



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GARY MILLER

The Weeknd Zilker Park, Sun., Oct. 4

Mixing a unique cocktail of chemically sexual excess with self-loathing, the Weeknd's contradictory impulses somehow garner mass popularity. Canadian Abel Tesfaye spins hit singles out of his brooding decadence.

He's got it, no doubt. Sunday's co-headlining set opposite the Strokes proved that. Not only is he a great singer, Tesfaye oozes charisma, so the audience of teens and young twentysomethings was his from the first beat.

"High for This," from his critically acclaimed mixtape, *House of Balloons*, opened on a slow jam rhythm before pushing into club-friendly territory. Tesfaye sampled bestseller *Beauty Behind the Madness* with the languid groove of "Acquainted," urging the willing crowd to jump. That response was paltry compared to the cheer greeting the first note of "Losers," and once he hit the overtly erotic "Often," the crowd was singing louder than he was.

His official debut *Kiss Land* was ignored in favor of work with mentor Drake ("Crew Love"), Ty Dolla \$ign ("Or Nah"), and covers of Beyoncé and Ariana Grande, but it was Sunday's crescendoing run of hits that crystallized his stardom. "Earned It," "Tell Your Friends," "Can't Feel My Face" (the catchiest song about addiction in a lion's age), "The Hills," and "Prisoner" simply slayed.

"I got my scars right here," Tesfaye crooned in "Wicked Games," but that broodiest of broods unexpectedly ended up being the perfect closer. Standing alone in front of giant LED screens, the Weeknd didn't just command attention. He earned it. (8:30pm, Honda stage)

— Michael Toland

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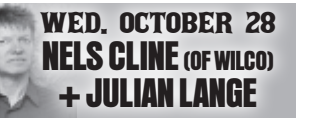
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— Brandon Watson



Tropical Zone

Zilker Park is going to be hot, y'all, so you might as well pretend you're on a tropical vacation and the tides of people are the cool, refreshing ocean (stay with us here). If temporary psychosis is too hard to muster, at least you can make your dinner a getaway. Start at **Burro Cheese Kitchen** for the O.G. grilled cheese made on a King's Hawaiian bun, grab a few orders of **Mighty Bird's** Caribbean burrito, and then order twice the amount of **mmmpanadas'** fried plantains as you think you can eat. End the meal with **Amy's Ice Creams'** Aloha Lemonade paired (on the second weekend only) with **Thai Fresh's** coconut ice cream, remembering the sage advice, "put the lime in the coconut and drink 'em both up."



Frank

PHOTOS BY JOHN ANDERSON

Lone Star

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COURTESY OF THE SALT LICK

Healthy Choices

If you're not quite ready to give up your six pack for a pulled pork sandwich, ACL Eats still has you covered. For a sip, begin with **JuiceLand's** Green Drink with cucumber and kale, then move on to **Freebirds World Burrito's** vegan option stuffed with braised tempeh, squash, and zucchini. At **Tino's Greek Cafe**, order the veggie plate with hummus and tabbouleh for all-day fuel, served with a cross-cultural exchange program of **Lamba's Royal Indian Foods'** vegetable samosa. Don't skip out on the probiotics while you're watching Drake. He would totally approve of **HOPE Farmers Market's** kombucha frozen pop.



JuiceLand

As for us, we'll be downing delicious slices from **Southside Flying Pizza** and **Austin's Pizza**, or burgers from **P. Terry's** or **Hat Creek**, stuffed in our mouth in between **Tiff's Treats** cookies and **Children of the Kettle Corn** popcorn. We are not going to miss Tame Impala again.

CONTINUED ON P.26

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Foraging Near Zilker



19) SOUTHWEST BISTRO Located on the second level of the Hyatt Regency's atrium, this place draws raves. Maybe it's SWB's commitment to local produce and meats that makes it a local favorite. 208 Barton Springs Rd.

20) UCHI The sushi ranges from fresh scallops, tuna, and *unagi* to *negitoro* rolls, seaweed, chicken, and salad, and all are highly rated. Reservations recommended. 801 S. Lamar.

21) ODD DUCK Chef Bryce Gilmore revives his Odd Duck trailer with this brick-and-mortar starring seasonal, farm-fresh food prepared via wood-fired oven. 1201 S. Lamar.

22) BARLATA TAPAS BAR You'll find lots and lots of innovative small plates, as well as overflowing paella pans at this popular South Lamar spot. 1500 S. Lamar.

23) SAZÓN With a grade of A for the chile relleno, you should feel adventurous for the rest of the menu. For fans of dishes made with the corn fungus *huitlacoche*, this place is a must. 1816 S. Lamar.

24) EL MESÓN Casual lunches, dinners, and Sunday brunches feature traditional, regional Mexican dishes, with some of the best salsas around as well as an extensive tequila selection. 2038 S. Lamar.

25) BARLEY SWINE This nationally acclaimed gastropub offers small plates of skillfully prepared seasonal and local foods. 2024 S. Lamar.

26) HENRI'S By day, this cheese shop has some serious food mojo bubbling forth. Culinary Institute graduate Andy Means has flair, which is obvious from the spot-on wine and cheese/charcuterie pairings, and from the originals emerging from the kitchen. 2026 S. Lamar.

27) LICK Lavender, salted caramel, and caramelized carrot & tarragon are just a few flavors at this all-organic, all-Texas ice cream parlor. 2032 S. Lamar.

28) OPA! A canopy of trees protects this dog-friendly open space. Play bocce, table tennis, or just relax and enjoy Greek treats such as spinach pie and moussaka. 2050 S. Lamar.

29) OLIVIA Excellent American regional cuisine based on what's fresh from local farmers and ranchers, paired with a full bar. For dessert, try the duck egg crème brûlée with huckleberry. 2043 S. Lamar.

1) CHUY'S With hubcaps, colored lights, and a velvet Elvis, this is Austin-style Tex-Mex at its tacky, funky best. It's almost always busy, but the chips and creamy queso are worth the wait. 1728 Barton Springs Rd.

2) THE PICNIC A curated selection of some of Austin's best food trucks – including Turf N Surf Po' Boy, Hey! You Gonna Eat or What?, and the Mighty Cone. 1720 Barton Springs Rd.

3) BABY ACAPULCO SOUTH Great enchiladas and multiflavored margaritas that should come with warning stickers: "Muy bueno!" 1628 Barton Springs Rd.

4) JUICELAND This friendly and popular juice bar near Barton Springs offers fresh juices, smoothies, froths, and nondairy ice cream. You'll feel better on the way out than you did going in. 1625 Barton Springs Rd.

5) SHADY GROVE Take advantage of the beautiful outdoor seating area and hot dogs all year round in a family-friendly setting. We're partial to the green-chile cheeseburgers with mountains of onion rings. 1624 Barton Springs Rd.

6) AUSTIN JAVA CAFE & BAR Beyond the morning cup o' joe, Austin Java offers an array of sustenance plus luscious desserts. 1608 Barton Springs Rd.

7) UNCLE BILLY'S BREW & QUE The barbecue sauce is outstanding on their tender sausage and ribs. After a day at Zilker Park, enjoy great service and cold, house-brewed beers on tap. 1530 Barton Springs Rd.

8) JULIET RISTORANTE This new Italian contender offers an elegant dining room and one of the best patios in Austin. Try the negroni flight if you just can't make up your mind. 1500 Barton Springs Rd.

9) SOUTH AUSTIN SOCIAL Tucked behind Thom's Market, SAS features some strong contenders for Austin's food truck crown – including Boca, Gibroni's, Unity Vegan Kitchen, and Gemma Love. 409 Jessie.

10) GREEN MESQUITE BBQ One of Austin's favorite barbecue dives – it may look seedy, but the menu is extensive and the food is terrific. 1400 Barton Springs Rd.

11) P. TERRY'S BURGER STAND Burgers fashioned from hormone- and antibiotic-free Black Angus beef, Buddy's Natural Chicken, fresh-cut fries, and milkshakes. Sit at a picnic table on the patio. Dogs get a free biscuit. 404 S. Lamar.

12) FLOUR AND VINE This place has garnered fans of the Texas flat-iron steak and crawfish mac and cheese. 300 S. Lamar.

13) EL ALMA CAFE Y CANTINA Chef Alma Alcocer-Thomas' take on casual Mexico City cuisine is approachable, affordable, and delicious. Brunch includes Huevos Franceses, eggs and spinach resting on corn pudding, or Huevos Revueltos. Throw down a Mimosa Feliz and don't miss the *cochinita pibil* or the gorgeous views from the upstairs patio. 1025 Barton Springs.

14) TERRY BLACK'S BBQ As the mural says in the dining room, here "Brisket Is King." The pork ribs are a treat too. 1003 Barton Springs Rd.

15) SANDY'S HAMBURGERS Some say the corn dogs and fries are the tastiest in South Austin, and others say the burgers are the best buy in town. We're mostly interested in the frozen custard, malts, and soft-serve. 603 Barton Springs Rd.

16) THREADGILL'S WORLD HQ is just a shout away from the former Armadillo World Headquarters. The menu is packed with solid home-cooking options, and there's a brunch buffet on Sundays. 301 W. Riverside.

17) ZAX RESTAURANT & BAR American bistro cuisine here: fluffy crab cakes, classic Caesar salads, and meaty burgers with bleu cheese. Try the build-your-own Bloody Mary at brunch. Then, if you can still read the menu, go for the steak *au poivre* or pan-seared duck breast. 312 Barton Springs Rd.

18) AUSSIE'S GRILL & BEACHBAR In addition to great appetizers and pub fare, Aussie's offers big-screen TVs and beach volleyball courts out back. 306 Barton Springs Rd.

BARTON SPRINGS POOL INFO

Give your ears a break and your body a much-needed bath by dropping by nearby Barton Springs Pool, which is fed by underground springs. A recent grounds-improvement project added an ADA walkway and more bike racks, making our town treasure even more accessible to the masses. So, jump in. At a chill 70 degrees, the water's always fine.

Barton Springs Pool, 2201 Barton Springs Rd.

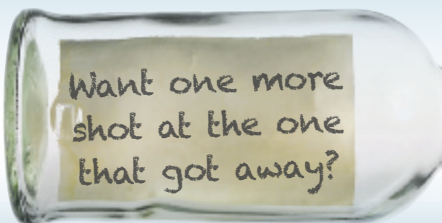
Hours: 5am-10pm; closed for cleaning on Thursday, 9am-7pm

Admission (cash only): \$4, nonresident adults (age 18-62); \$3, resident adults, nonresident juniors (age 12-17); \$2, resident juniors, nonresident kids (11 and under) and seniors (over 62); \$1, resident kids and seniors

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Call the Barton Springs hotline at 512/867-3080 for info on pool closures due to rain. No food, drinks, or smoking allowed.

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