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## Meet Alice.

She's a 21-year-old Japanese-American born in Zushi - a small beach town about an hour south of Tokyo. Alice spent her childhood in Beijing, her teens in LA, and the past four years studying Economics and Law in Tokyo. In all this travel she has learned to speak English, Japanese, Chinese, and Spanish fluently. Until she was 4, Alice planned to be a mermaid when she grew up, but has since decided that she would prefer to be an Environmental Lawyer in San Francisco. Alice may seem petite, but this young woman has been practicing Aikido for the past 8 years and can pretty much take anyone down. In her spare time, Alice likes to hang out with her friends either at the beach playing volleyball or Frisbee, out singing karaoke, or eating Dim Sum. She also loves watching classic black and white films, particularly those starring Katharine Hepburn. And of course, she has recently picked up the new hobby of modeling for us, which she has a lot of fun doing. Alice is pictured here wearing the Unisex Poly-Cotton 3/4 Sleeve Baseball Placket T.

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SECOND WEEKEND

SATURDAY ACL PREVIEW **14**  
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**Fidlar** NOON, BUD LIGHT STAGE

Fidlar, the L.A. skate-punk quartet whose eponymous debut took the party-boy world by storm this winter, made it quite clear that their first order of business is getting twisted beyond belief on whatever they can find. We talked to Brandon Schwartzel about what it's like to get faded on tour.

— Chase Hoffberger

*Austin Chronicle:* You've been on the road nonstop since the release of your album in January. Is touring getting in the way of hanging out?

**Brandon Schwartzel:** That's kind of the bummer, and the thing that most people don't understand about touring bands: They actually have to get to other places and do it all

over again, every day. A lot of people will invite us to house parties or other bars. It sounds awesome, but we have to get up and drive eight hours and play another show.

**AC:** You guys have made no bones about trying to score drugs from fans on the road. How often are you successful?

**BS:** We usually have a pretty easy time finding weed, because everyone smokes weed now. It's probably a good thing that it's not a high success rate with anything else, because it keeps us together. If we were getting handed tons of drugs, we'd probably be way more fucked up than we are. Every now and then we'll have a pretty trippy van ride.

**AC:** You're hitting the road with fellow ACLers the Orwells after this festival. They're all pretty young. Have y'all talked about ways in which you plan to corrupt their impressionable minds?

**BS:** We've been talking about how they'll probably be hitting us up for drinks a lot. Like, how are we going to work this? Are we going to give them a secret stash every night? They're young, but they're not reckless. They're pretty on top of their shit for how young they are.

**"We usually have a pretty easy time finding weed, because everyone smokes weed now. It's probably a good thing that it's not a high success rate with anything else, because it keeps us together."**

**Gospel Tent: Pacha Massive, Blind Boys of Alabama, JD McPherson, and Jon Spencer Blues Explosion**

ZILKER PARK, FRIDAY, OCTOBER 4

The downtempo dub and Latin-electro grooves of **Pacha Massive** proved the perfect way to ease into a not-so-hot afternoon under the Zilker Tent. The abbreviated set by the NYC trio with Dominican and San Antonio roots was digital namaste, an aural appetizer of largely empty calories. At least there was shade.

**The Blind Boys of Alabama**, on the other hand, could've raised the dead with their heavenly harmonies and fourpiece backing band. From the first notes of Curtis Mayfield cover "People Get Ready," it was clear that fans in the aptly nicknamed Gospel Tent were in for a treat.

Formed nearly 75 years ago, the Blind Boys shimmered in matching silver suits while delivering a masterful set of traditional spirituals, covers, and a sampling from new release *I'll Find a Way*, produced by Justin Vernon of Bon Iver. On "There Will Never Be Any Peace (Until God Is Seated at the Conference Table)," the piercing falsetto of the Blind Boys' newest member, Paul Beasley, proved heaven's gift. A stirring, almost definitive version of "Amazing Grace" was filled with just that, the trembling howl of original founding member Jimmy Carter serving as an extended exclamation point.

The octogenarian then waded into the crowd, reaching out to grasp the hands of the screaming fans he was unable to see. An encore that appeared truly unplanned — it's no simple task to exit four blind senior citizens off-stage once, never mind twice — reached an even "Higher Ground." The Blind Boys are a tough act to follow, a fact not lost on **JD McPherson**.

"We were a little nervous playing after the Blind Boys, I'll be perfectly honest," he said. "They just blew this stage up."



Jon Spencer

SHELLEY HIAM

The Okie wasn't wrong, but he more than held his own, leading a crackerjack fivepiece — piano, drums, guitar, saxophone, upright bass — through a rollicking R&B and rockabilly jamboree tailor-made for the Continental Club. Sock-hop single "North Side Gal" nearly raised the roof.

If the Blind Boys were a tough act to follow, the **Jon Spencer Blues Explosion** would have proved damn near impossible. The Nineties stalwarts returned with last year's raw *Meat & Bone* after an eight-year hiatus. The power trio showed all grit and no rust, unleashing a deafening barrage of dirty blues, gutter punk, and no-frills rock & roll with a touch of distorted theremin for chaotic good measure. It was fast, furious, and fuck-off fantastic.

**(All day, Zilker Tent stage)** — Thomas Fawcett

**BROOKE WAGGONER**  
12:45PM, BMI STAGE

Audiences might be quick to turn away from a classically trained singer-songwriter-pianist at a music festival, but set aside any Tori Amos prejudices for Nashville's Waggoner, who blends storytelling with jazzy avant-pop on third LP, *Originator*, which she wrote, arranged, and orchestrated independently.

— Melanie Haupt

**WIDOWSPEAK** ▼  
12:45PM, SAMSUNG GALAXY STAGE

With a slipper in Mazzy Star's waifish fairy folk and a boot in Royal Trux's gutter balladry, Molly Hamilton's detached soprano marinates in enough reverb to leave a tart aftertaste. The Brooklyn duo's *The Swamp* EP balances folk pop with a smoky strain of bad-trip psychedelia for a perfect pre-hangover wake-up call.

— Michael Toland

**COURT YARD HOUNDS**  
2PM, AMD STAGE

There'll be no howling from these Hounds. Dixie Chicks siblings Emily Robison and Martie Maguire continue to thrive outside of Natalie Maines' creative control with their San Antonio-based Court Yard Hounds. Sophomore effort *Amelita* offers buoyant songs worthy of a Sheryl Crow-style barefoot romp.

— Abby Johnston

**SHOVELS & ROPE**  
2:30PM, AUSTIN VENTURES STAGE

This South Carolina duo's fireball folk & roll blazed across the Americana scene on the comet *O' Be Joyful*. Cary Ann Hearst and Michael Trent's exuberant performances upstaged tourmates the Lumineers and earned them an upcoming episode of *Austin City Limits*.

— Michael Toland



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CONTINUED FROM P.4

**PINBACK**

3:30PM, BUD LIGHT STAGE

For 15 years, Zach Smith and Rob Snow – along with a rotating cast of supporting players – have produced subtle, bleak, nuanced indie rock under the umbrella of Pinback, bearing witness to our evolving culture. The pair's fifth disc, *Information Retrieved* (Temporary Residence), is informed by our increased reliance on technology and skitters obliquely through a dystopian landscape. – *Melanie Haupt*

**ELECTRIC SIX ▼**

3:45PM, AUSTIN VENTURES STAGE

Does it make you feel old that "Danger! High Voltage!" celebrated its 10-year anniversary in May? These Detroit dance-rockers never replicated that amazing, brain-blowing, Jack White-featuring first single, but they've cobbled together a warm, Ween-like legacy since. The sextet releases its 10th album *Mustang* next month. – *Luke Winkie*



# Sons of Fathers

12:20PM, AUSTIN VENTURES STAGE

Six months ago, Sons of Fathers were running the South by Southwest marathon, promoting sophomore effort *Burning Days* – released on their own Blanco River Music – through a combination of juggernaut live shows and tidy plots to get the discs into listeners' hands. They gave away copies at shows, then enacted a social media Easter egg hunt at home here in Austin. They'd go to a local coffee shop or bar, leave a pile of CDs at the counter, then post a picture of the establishment's sign to Facebook, alerting fans to the day's spot for free music.

"I came up with the idea," says co-founder and co-frontman Paul Cauthen. "There's a bunch of bands doing little schemes, throwing glittery shit all over the place. We decided to cut the fat and give it to them. If they want the CD, let's give them the damn CD."

"People can get music for free anyway," concurs Sons' other half David Beck.

"Let people listen to it and then come out to the shows," Cauthen continues.

And come out to the shows they did. In the time that's elapsed since Austin's last mega music festival, the homegrown Americana-rockers have toured the greater U.S., played Bonnaroo (and been invited back to next year's fest) and the Americana Music Festival in Nashville, and by the time they take the stage at ACL, they will have played the Grand Ole Opry. Twice.

"They've really been picking up speed at the roots level," explains the quintet's manager, Marty Schwartz. "This has been as organic a campaign as possible." – *Melanie Haupt*



And by the time they take the stage at ACL, they will have played the Grand Ole Opry. Twice.

FRIDAY CONTINUED ON P.8

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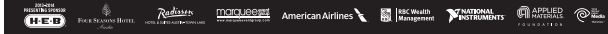
*Landfall* was commissioned by Texas Performing Arts at The University of Texas at Austin; Adelaide Festival, Australia; Barbican, London; Clarice Smith Performing Arts Center, University of Maryland, College Park; Peak Performances @ Montclair State (NJ); Perth International Arts Festival, Australia; and Stanford Live, Stanford University. Additional project support was provided to the Kronos Performing Arts Association by the National Endowment for the Arts.

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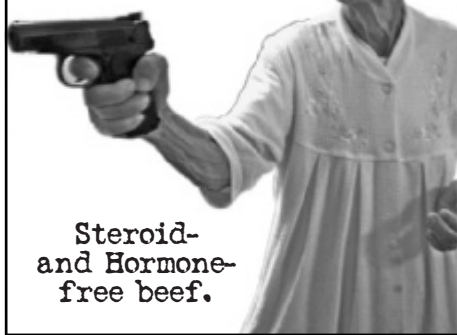
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2013 ACL MUSIC FEST PREVIEW **FRIDAY SECOND WEEKEND**

CONTINUED FROM P.6



## JD McPherson

**6PM, ZILKER TENT STAGE**

One recently recorded surprise, *Signs & Signifiers*, introduces former grade school art teacher JD McPherson. Steeped in rockabilly, guitarist/vocalist/songwriter McPherson, bassist/producer Jimmy Sutton, and drummer/keyboardist Alex Hall didn't attempt to re-create Sun Records. Instead, they so accurately

re-created the sound of Chess Records' R&B that you'd swear it was mono! McPherson took time from recording the follow-up to give us a call.

— *Tim Stegall*

**JD McPherson:** We're working now on a new album, and it's actually more exciting than the first time, but it's harder work and there's more of an exciting conflict back and forth with this. I really love watching things start to stack up. You have ideas and through everybody's filter they start changing in front of your eyes into something you didn't expect. That's what happened on the first one for me. It was like, "Whoa! We sound like Willie Dixon and Chuck Berry and all those guys!" And it really sounds like it! I couldn't believe it.

**Austin Chronicle:** You originally released *Signs yourself*. It was picked up by Rounder Records, given better distribution. Your video was a hit on YouTube. Now you're about to play before thousands of people for two weekends at

ACL. That's quite a journey.

**JDM:** If you count the release date on Jimmy Sutton's Hi-Style label, we're closing in on the third year of this record being available. ACL will be the last big show for it, where we're only playing songs from that record. It's a really wonderful feeling to end the cycle that way. Because [puts on hick accent] good Lord willin' and the creek don't rise, the new record will be out shortly, and we'll be able to start again.

## Fidlar

ZILKER PARK,  
FRIDAY,  
OCTOBER 4

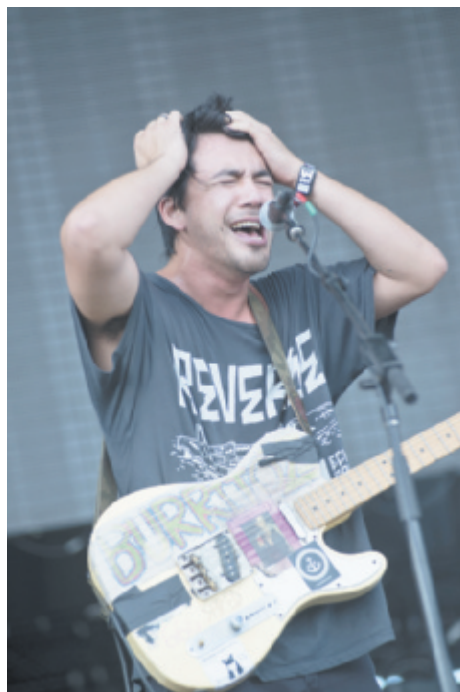
There's a first time for everything. At least that's what I told myself while rolling out of bed at 9am Friday to make it out to Zilker Park by noon. I've never been in a rush to catch a 40-minute festival set before the sun starts setting, but here I was, girlfriend in tow, standing under the brutal sun watching a bunch of idiots play in a band called Fidlar.

Fidlar don't seem like early risers. Maybe it's because they spent their Fun Fun Fun set last year openly soliciting the audience for drugs. Since then, they've released an eponymous debut that's garnered a surprising amount of traction and managed to convince the ACL ilk that their carbonated chaos is relevant to the masses. Makes sense. My 18-year-old sister has the Fidlar disc burnt in the family van. This is a band on the cusp of some serious exposure. Zac Carper screams about bumping a line of speed in a song called "Cheap Beer," then hurls himself over the barrier to blast a dehydrated moshpit with a shotgun, "I don't have a job! I don't have a phone! I don't have a life! And I'm always stoned."

The rest of the L.A. fourpiece, meanwhile, shouts, "WAKE! BAKE! SKATE!"

Don't be fooled. Fidlar are far too efficient to be true layabouts, but they sell slackerisms to the audience like food truck fry cooks. As Fidlar becomes successful, can they maintain that tone? **(Noon, Bud Light stage)**

— *Luke Winkie*



SANDY GARSON



JANA BIRCHUM

## Savages ZILKER PARK, FRIDAY, OCTOBER 4

British fourpiece Savages have intimidating game faces, none more menacing than frontwoman Jehnny Beth's.

Decked entirely in black, save for the singer's pink flats and Gemma Thompson's turquoise guitar, the ladies blasted their experimental punk to an early afternoon crowd.

Kicking off with "I Am Here" from its 2013 debut, *Silence Yourself*, Savages began a 40-minute eardrum pummel with distorted riffs from a crushing guitar. Beth's Karen O-styled vocals rang, punctuated by animated gestures that made it seem like she was accusing the audience. She crawled onto the speakers for "I Need Something New," lording over the crowd even from a crouch.

For all of Beth's noticeable antics, Thompson's power chords and Ayse Hassan's notable bass rundowns further highlighted the, well, savage strength of the band, albeit not as deep as the disc version. For "No Face," Hassan launched a minute-long bass slap, while Thompson's guitar bursts proved the true carnage of Savages.

They didn't mind a bit of camp. "She Will" found the increasingly frantic singer doing rock's version of jazz hands while the song mounted slowly, finally kneading in a crush of guitar and smoke haze that I briefly thought would cause the band to topple under its own weight. It didn't.

After fusing more dynamite with "Shut Up" and "Hit Me" and before the last note had entirely faded, the quartet was gone, without ceremony or another bang. **(1pm, Honda stage)**

— *Abby Johnston*



**FUN ▲**  
4PM, LADY BIRD STAGE

There's no denying Fun. In fact, it wouldn't be shocking to see the NYC trio headline a festival like this one in the near future. Spearheaded by Nate Ruess' operatic vocals, and a big, joyful dollop of Seventies arena-rock cheese, these recent *Austin City Limits* tapes pump the fury of Boston and INXS straight into the iPhone generation. — Luke Winkie

**LOCAL NATIVES**  
4:30PM, SAMSUNG GALAXY STAGE

Local Natives are L.A.'s great hope. New York City sports the Strokes, Montreal has Arcade Fire, Chicago keeps Wilco, but the City of Angels has never had a big, galvanizing indie-rock band to itself. Local Natives have the hooks, foamy guitars, and good looks. Sophomore LP *Hummingbird* hit No. 12 on the charts. — Luke Winkie

**JAKE BUGG**  
5PM, AUSTIN VENTURES STAGE

A breakout at March's SXSW, Jake Bugg delivers a world-weary drawl to the manic energy of songs that belie his age. The UK teen's eponymous debut captured a raw restlessness in garage-folk riffs and youthful anthems "Lightning Bolt" and "Two Fingers," kicking against jaded malaise while mining the gritty scenes for gold. — Doug Freeman

**WILD BELLE**  
6:15PM, AUSTIN VENTURES STAGE

Chicago siblings Natalie and Elliot Bergman — she's the sultry voice, he's the musical hunter/gatherer behind the band's world-beat ethos — waded into indie rock on this year's debut *Isles*, smelling of coconut oil and tobacco. The lyrics tackle love, true love, broken love, and maternal love ("June," about their late mother, is both joyful and heartbreaking), while engaging in a vaguely colonial flirtation with all things *irie*. — Melanie Haupt

**QUEENS OF THE STONE AGE**  
7:30PM, BUD LIGHT STAGE

Despite its A-list entourage — Dave Grohl, Mark Lanegan, Alex Turner, Trent Reznor, Sir Elton John — and the slight return of original bassist Nick Oliveri, QOTSA's new album and first in six years, ... *Like Clockwork* (Matador), is all Josh Homme, unhinged. Complete with slow jams, monstrous epics, and a relentless groove, it's his strongest album since *Songs for the Deaf*, boasting a cocky grandeur that's more Queen than Queens. — Austin Powell

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FRIDAY CONTINUED ON P.10

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2013 ACL MUSIC FEST PREVIEW **FRIDAY SECOND WEEKEND**

CONTINUED FROM P.9

# The Dynamites feat. Charles Walker

**6:30PM, BMI STAGE**

The spirit of Sixties soul runs deep on *Love Is Only Everything*, the third album from the Dynamites featuring Charles Walker. We spoke with veteran soul singer Walker and Dynamites guitarist/bandleader Bill Elder from their Nashville base. — *Greg Beets Austin Chronicle*: How did you come up with a direction for the new album?

**Bill Elder**: The first record was a real funk, powerhouse kind of thing. The second one started getting more into social consciousness, almost more of a Curtis Mayfield vibe. And this one, having worked with Charles for so many years, we really wanted to play to his strengths to the highest degree. He's such an amazing, melodic singer and balladeer.

**AC**: Charles, do you remember the first time you sang in public?

**Charles Walker**: For my first professional job, I guess I was about 16. I would go sing in this club. I would do two or three numbers and then I'd have to leave out the back door because I wasn't old enough.

**BE**: Charles, you should fast-forward to that story about how you went to the Apollo right after you got to New York.

**CW**: I met James Brown here in Nashville. All of the top acts came through Nashville. And he said that if I ever got to New York, look him up. So I moved to New York that next year [1961].

**BE**: ... on J.C. Davis' recommendation.

**CW**: Yeah, J.C. Davis was a bandleader then. And I went to the back of the Apollo, just knocked on the door, and they let me in. You would always hear, "You can't get into the Apollo. Forget about it." But somehow or another, they heard me down there and said, "Let him in!" So I went in and I got the job with J.C. Davis and James.

**"I met James Brown here in Nashville. All of the top acts came through Nashville. And he said that if I ever got to New York, look him up. So I moved to New York that next year [1961]."**  
— Charles Walker



**BE**: So he bangs on the door of the Apollo and six weeks later, he's opening for James Brown on the road.



## **PURITY RING ▲**

**7:45PM, AUSTIN VENTURES STAGE**

As the sun sets, Megan James and Corin Roddick will have their ideal performing condition: darkness. Roddick's handcrafted instrument, a system of pipes and colored, lighted orbs, is the throbbing force behind Purity Ring's bass-heavy head trip on debut album *Ungirthed*. The shows are solemn, captivating, and guaranteed to have dramatic flourishes.

— Abby Johnston

## **MUSE**

**8:30PM, SAMSUNG GALAXY STAGE**

In *The Hitchhiker's Guide to the Galaxy*, Douglas Adams imagines the loudest band in the universe, one with a live spectacle that could devastate entire planets. That's Muse, the heaviest power trio this side of Rush. Since 2003 stateside breakthrough *Absolution*, each album's gotten exponentially bigger and more grandiose, the concepts even more far-fetched. Last year's *The 2nd Law* tackled thermodynamics and the unsustainability of modern consumption.

— Austin Powell

## **Jake Bugg ZILKER PARK, FRIDAY, OCTOBER 4**

When last in Austin for South by Southwest, 19-year-old Jake Bugg boasted a shockingly strong debut LP and a stage presence that needed some work.

Hardly gregarious on Friday, the young Brit was more confident and relaxed, locked in tighter with his rhythm section and enjoying a larger, more engaged crowd than at his last local appearance.

He also came to the table with new songs and a more rocking direction — the result of recent work with classic rock-loving Rick Rubin, perhaps? The tremolo-enhanced blues of "Ballad of Mr. Jones," near-punk blaze of "What Doesn't Kill You," and a moody electric cover of Neil Young's "My My, Hey Hey" point to new juice running through the youngster's veins.

Bugg's truest talent still rests on the influence of a certain Man in Black, via "Trouble Town," "Country Song," and the rockabilly-flavored "Slumville Sunrise." Who knew that the most potent inheritor of the Tennessee Three's distinctive boom-chicka-boom would be a British teenager from council housing?

He's additionally adept at ironically world-weary observations, like "Seen It All" and melancholy balladry like "Broken." Ultimately, his biggest British hits gave him the most mileage. The show-closing "Lightning Bolt" elicited plenty of cheers, while the anthemic "Two Fingers" left an impression with its defiant honesty and rootsy hook.

Bugg may never be the star in the States that he is in the UK, but his ACL Fest set made him far more friends than he's enjoyed here previously. **(5pm, Austin Ventures stage)**

— Michael Toland



SHELLEY HIAM



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**Okkervil  
River**  
ZILKER PARK,  
FRIDAY,  
OCTOBER 4

A primary test for each new Okkervil River album is how well the songs mesh live with their previous material. How the worlds that Will Sheff spins so completely with each LP collide and expand upon each other.

Brandishing the freshly released *The Silver Gymnasium*, Sheff's most personal album in its recall of his small New Hampshire hometown circa 1986, Okkervil's already cathartic catalog was recast with an edge that seemed to cut even more closely to the bone.

Commencing with album openers "It Was My Season" and "On a Balcony" made the shift into the dark throb of *Black Sheep Boy's* "For Real" all the more harrowing. Sheff's understated declaration, "Tonight I thirst for real blood," struck more forcefully against *Gymnasium's* idyllic, lost-innocence themes.

Likewise, the anthemic sweep of *The Stage Names'* "John Allyn Smith Sails" rallied the Honda stage crowd into the melodic swoon of "Where the Spirit Left Us," only to be crushed under the muffled roar and assault of "The Valley" and then realigned with the bursting Talking Heads-ish pop of "Stay Young."

The set list struggled to find cohesion, and yet in the sharp punches of "Our Life Is Not a Movie or Maybe" and the classic rock pull of "Down Down the Deep River," the stylistic barrage seemed to aptly evoke a flailing against its own history, Sheff's howl caught between the lost and remembered dredges that nonetheless closed upon the epic release of "Unless It's Kicks."  
**(5pm, Honda stage)** — Doug Freeman



JOHN ANDERSON

**Vampire  
Weekend**  
ZILKER PARK,  
FRIDAY,  
OCTOBER 4

Shouldn't Vampire Weekend be headlining this festival? They've got a trio of critically beloved and commercially ubiquitous LPs, plus style, grace, and charm. And they're enjoyed by both aging boomers and wayward 12-year-olds.

The name might not stack up with world-beaters like Depeche Mode and Lionel Richie, but Arcade Fire and the Black Keys have played the closing set before. Vampire Weekend doesn't stack up?

Even if you don't think the New York quartet is on that level, there's no band more professional than Vampire Weekend, especially in terms of social good. Amidst a balmy late afternoon, Ezra Koenig jittered his guitar to "Cousins" and set things off. There's no greater olive branch to an audience than opening with the lead single from the album everyone already knows.

Koenig actually apologized before launching into songs from the excellent-but-still-new *Modern Vampires of the City*. There were snickers, even vague claims of cultural appropriation back in 2008 about four Ivy-educated boys singing songs about Oxford commas to Afropop rhythms. The gorgeous *Contra* quieted voices in 2010. These days it's hard to even remember the contrarianism.

Call them young, vogue, naive, or puerile. It doesn't matter now: Vampire Weekend can line up 15 great songs in a row. Nothing feels sweeter than outliving your hate. They still play "A-Punk," too. **(6pm, Lady Bird stage)** — Luke Winkle



SANDY CARSON

FRIDAY CONTINUED ON P.12

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## Queens of the Stone Age

ZILKER PARK, FRIDAY, OCTOBER 4

Josh Homme spent three months bedridden from complications of a knee surgery that nearly turned fatal in late 2010. The experience clearly awakened something inside him.

Queens of the Stone Age's first album in six years, ... *Like Clockwork*, is a near masterpiece: a coiling epic with the sort of vulnerability only afforded through a hospital gown.

At the band's *Austin City Limits* taping Thursday night, QOTSA stormed the Moody Theater like it was the Bastille, playing with the rabid intensity of a band out to define its legacy. Homme and his current bad company – the most dialed-in backing band he's had since Kyuss – plowed through a 90-minute set of vol-taic blues that burned like the Allman Brothers at Fillmore East.

On a stage far too small for their catalog, Queens opened Friday night's ACL Fest set where the censors would have cut them off: *Rated R*'s "Feel Good Hit of the Summer" and its timeless narcotics rap sheet, "nicotine, Valium, Vicodin, marijuana, ecstasy, and alcohol ... c-c-c- cocaine!"

Homme kept the hits coming, chasing a double shot of *Songs for the Deaf*'s "You Think I Ain't Worth a Dollar, But I Feel Like a Millionaire" and "No One Knows" with a menacing "My God Is the Sun," while "Go With the Flow" charged like a highway chase scene.

These days, QOTSA has swagger measured by the metric ton, as the more glam numbers like "Smooth Sailing" and *Era Vulgaris*' "Make It Wit Chu" demonstrated how Josh Homme could play sleazy and sexy at once. **(7:30pm, Bud Light stage)**

– Austin Powell



SANDY CARSON

# Jon Spencer Blues Explosion

7:30PM, ZILKER TENT STAGE

It seemed to happen out of nowhere, *Meat & Bone*, the Jon Spencer Blues Explosion's first disc in eight years. Their ACL tent revival of blues and punk remains invigorating as hell. Having taken time off from JSBX to explore rockabilly in Heavy Trash with Matt Verta-Ray, Spencer was eager to talk punk rock blues today. – Tim Stegall

**Austin Chronicle:** *It's been great to see the Blues Explosion become an influence over time. The White Stripes certainly took your approach to the bank, while other recent acts like the Jim Jones Revue have clearly been influenced by you guys as well.*

**Jon Spencer:** Maybe. I always thought the Blues Explosion was a great band, and I still think they're a great band. I think what we do is special. I can't speak to any of that other stuff, but I will say: We're a great band! [laughs]

**AC:** *JSBX has always done well in Austin. This will probably be the biggest audience you've played before down here. How does it feel, compared to back in the Nineties, that you're doing these bigger shows now?*

**JS:** I'm a lot older. I guess my body feels differently. The most important thing is that my love of it, the passion, is unabated. That's never changed. We still enjoy doing this, and that's why we're doing it. It still feels good, so we're gonna keep doing it. There's shifts in the audiences, and the crowds have changed a little bit, but we're still doing what we've always done: We're playing rock & roll and putting on a rock & roll show. People's desire to get together, shout, stomp their feet and share, that will never change.



**Their ACL tent revival of blues and punk remains invigorating as hell.**



Black Angels

GARY MILLER

## FRIDAY LOCAL LIMITS BY KEVIN CURTIN

**The Preservation** (11:20am, Austin Ventures stage)

Sunny pop harmonies, folk-y depth, and gorgeous rock led by former Weary Boys' singer Mario Matteoli.

**Asleep at the Wheel** (Noon, Lady Bird stage)

The charismatic kings of Western swing have been the first main stage band at every ACL.

**Sons of Fathers** (12:20pm, Austin Ventures stage)

Timeless roots rock built on the gospel harmonies of dual frontmen Paul Cauthen and David Beck.

**Court Yard Hounds** (2pm, Lady Bird stage)

The Dixie Chicks without Natalie, sisters Martie Maguire and Emily Robison ply sweet folk on July's second LP *Amelita*.

**Mother Falcon** (3:30pm, Austin Kiddie Limits stage)

Austin's indie orchestra teams up with children's entertainer Tim and the Space Cadets, whose songs about superheroes, puppets, and snow days can be heard at your local Chuck E. Cheese.

**Okkervil River** (5pm, Honda stage)

Mature, carefully crafted indie rock with heavy personal depth from sentimental frontman Will Sheff.

**The Black Angels** (5:30pm, Bud Light stage)

The hypnotic shepherds of modern psych rock mesmerize with evil drone and, lately, Sixties pop.

## Depeche Mode

ZILKER PARK,  
FRIDAY, OCTOBER 4

Because Depeche Mode has been around since John Lennon was shot and Ronald Reagan got elected President – 1980 – Friday night's ACL headliner fun was anticipating which of their dozens of hits would not only recall but also preserve that bygone era.

In a polished, 15-song set that dug deep into their back catalog, the veteran UK synth greats delivered a satisfying performance that spoke to their longevity, touching nearly every one of their dozen-plus discs. Dave Gahan and company powered on with "Welcome to My World" from this year's *Delta Machine*.

By then, the sinewy singer was already shilling top-shelf charisma, strutting around the stage like a greasy peacock in a black leather vest and tight pants, working the crowd in what felt like a parody of Mick Jagger. He sneered his way through "Policy of Truth," at one point slyly humping the mic stand – a clear sign that Gahan could have a fantastic time while also taking the piss out of this whole "nostalgia act" business.

Early selections like "Black Celebration" and "A Question of Time," with its pulsing, tick-tock beat, translated well into the outdoor music context despite being soundtracks to the darkened bedrooms of angsty Eighties youth. Guitarist Martin Gore's neutered ballads, "Home" and "Shake the Disease," were all torch songs with no torch.

Meanwhile, the video programming toyed with an Eighties aesthetic, fiddling with tracers and MTV-style rapid cuts. After hitting all their marks with "Enjoy the Silence" and "Personal Jesus," Depeche Mode encored with "Just Can't Get Enough," "I Feel You" and, finally, struck the perfect closing note with the sinister bombast of "Never Let Me Down Again."

(8pm, Lady Bird stage)

– Melanie Haupt



JOHN ANDERSON

## Muse

ZILKER PARK,  
FRIDAY, OCTOBER 4

At the very start of Muse's third appearance at ACL Fest, bandleader Matt Bellamy hit *maybe* three chords before stage power shut down like a California grid.

Broken generator fixed some 20 minutes later, the UK trio relaunched "Supremacy," a pompous Olympic anthem

from its latest LP, *The 2nd Law*. And in case you don't know, calling Muse pompous is like calling a banana yellow. It's a statement of fact, not a value judgement.

Accompanied by acid geometry visuals, Muse reveled in melodic melodrama. Glitchy synths paved the way for the neo-classical riff of "Plug In Baby," while ambient instrumental "The 2nd Law: Isolated System" accompanied apocalyptic film clips and prefaced glam-beat sing-along "Uprising." Bellamy wrung out Hendrix's version of "The Star Spangled Banner" prior to crashing into danceable groove skyscraper "Hysteria."

This band holds nothing back when it comes to onstage bombast, and the legions wouldn't want it any other way. The sea of bodies swooned to every classical flourish and wiggled-out guitar solo, greeting the radio hit "Madness" with joy and singing the bridges of "Time Is Running Out" and "Starlight" unprompted. It just makes sense to get swept up in Muse's grandiosity.

Besides, the band has enough sense of humor to use cheesy animated dancing frogs as accompaniment to "Panic Station." Another power outage clipped penultimate song "Survival" before it climaxed, but several minutes of dead air didn't blunt the impact of encore anthem "Knights of Cydonia," the brilliantly excessive mini-epic crossing Ennio Morricone with Queen. That's what Muse is all about. (8:30pm, Samsung Galaxy stage)

– Michael Toland



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**HUNDRED WATERS**  
11:30AM, HONDA STAGE

Hundred Waters twists pastoral folk into mesmerizing electronica, a thoroughly contemporary sound hauntingly cut against the grain of the Gainesville, Fla., quintet's songwriting and frontwoman Nicole Miglis' leaping vocals. The glitched textures of their eponymous 2012 debut on Elestial Sound led to the band's signing to Skrillex's OWSLA label and subsequent *Thistle* EP, with eclectic remixes by AraabMuzik and Star Slinger.

– Doug Freeman

**DEAP VALLY**  
1PM, BUD LIGHT STAGE

What makes "Bad for My Body," the first single from Deap Vally's upcoming debut, *Sistrionix* (Cherrytree), so deliciously ironic with its gleeful disavowal of "right" female behavior is that Lindsey Troy and Julie Edwards met at a crochet class. The L.A. duo demonstrate a kiss-off attitude, searing guitars, and thrashing drums which earns them a spot in the rock chick hall of fame alongside Janis and Courtney.

– Melanie Haupt

**REIGNWOLF** ▶  
1PM, AUSTIN VENTURES STAGE

That Jordan Cook, aka Reignwolf, continues to sweep through the festival circuit without even releasing an official album serves as testament to his incomparably cathartic live show, bolstered by his blistering electric guitar. Like a one-man powerhouse of raw Black Keys blues and grit, the howling Seattle-based Canadian has rightly emerged among the next great guitar shredders.



– Doug Freeman

## Parquet Courts

11:30AM, BUD LIGHT STAGE

With *Light Up Gold*, New York's Parquet Courts started with a crateload of post-punk touchstones and emerged with a treatise in sync with the anxieties of our time. Exiled Texan guitarist/vocalist Andrew Savage spoke to us from England about the quartet's creative process.

– Greg Beets

**Austin Chronicle:** When did the theme of *Light Up Gold* begin to emerge? Was there a song that brought it together?

**Andrew Savage:** I'd say that the title track is the thematic centerpiece of the record.

**AC:** Do you tend to start with a specific song idea or do lyrics come first?

**AS:** Lyric writing starts just as indiscriminate writing, without structure or parameter. The difference between Parquet Courts and other songs I've done is this: The music tends to follow the words, and it makes the delivery of lyrics and melodies a bit more interesting I think.

**AC:** How did the band work out the song sequence for *Light Up Gold*? Did it take a long time?

**AS:** Nothing with Parquet Courts ever gets too precious. A decision is made and we move on.

**AC:** How is the album you're working on now different?

**AS:** I hope to capture some of the rawness of our earlier output, but also move forward as far as songwriting goes.

**AC:** Has the acclaim you've gotten for *Light Up Gold* put pressure on the band?

**AS:** I don't know if pressure is the word I would use. Really, it's just given us more enthusiasm to keep creating.

**AC:** What's the most memorable aftershow comment you've gotten?

**AS:** One time somebody threw a bunch of snacks on stage during "Stoned and Starving." It was appreciated.

**AC:** What – if anything – do you miss about living in Texas?

**AS:** Free chips and salsa.



SHELLEY HIAM

**Parquet Courts started with a crateload of post-punk touchstones and emerged with a treatise in sync with the anxieties of our time.**

**Autre Ne Veut**  
ZILKER PARK, SATURDAY, OCTOBER 5

When Arthur Ashin first started making music as R&B alter ego Autre Ne Veut, he was afraid the exposure would influence his graduate work in psychology. If you saw him live on Saturday at ACL, you'll understand why.

Ashin came out onto the Honda stage wearing basketball shorts, a baggy white shirt, and black Doc Martins with his hat pulled backwards as an extended introduction of "Play by Play" streamed off of his black Macbook. Then he started to sing, and suddenly, Ashin appeared almost manic – pacing, clutching the mic for dear life, and doubling over to retch out the words. All of that commotion, and he still sounded silky smooth.

Delicate, vulnerable vocals on this winter's *Anxiety* were reinforced by gruffness, with Ashin often dropping out of falsetto for a full-blown belt. The kind of androgynous crooning on "Ego Free Sex Free" lost its ambiguity as Ashin sounded increasingly masculine to great effect. His foil – one lone singer positioned on the opposite side of the sparse stage – had a bigger role live than on disc.

Her voice worked alongside Ashin's, matching his power with a smoldering alto. Plus, she provided a semblance of normalcy while the lead carried on. At one point during an extended break,



GARY MILLER

with no soundboard to adjust and just the snap of the drummer, Ashin stared down the crowd, not singing, for a full minute. I shrunk under his gaze from 60 feet back.

An Autre Ne Veut performance won't be a great advertisement if he decides to become a practicing psychologist, but it'll keep audiences coming. **(1pm, Honda stage)** – Abby Johnston

**WALK THE MOON**  
2PM, SAMSUNG GALAXY STAGE

This Cincinnati quartet refreshes sunshine pop with its self-titled LP and "Anna Sun," a vivacious single touched by melancholy. Following a set at Lollapalooza 20 and tours with Young the Giant and Fun, WTM's bright hooks and hip-shuffling rhythms look poised for a breakout.

– Michael Toland

**THE VERVE PIPE**  
3:30PM, AUSTIN KIDDIE LIMITS STAGE

After Nineties one-hit-wonderdom with "The Freshmen," Michigan's Verve Pipe reinvented itself as a children's act. Latest LP *Are We There Yet?* bursts with effervescent, frequently hilarious ditties including "Homework Blues Stomp" and "I Didn't Get My Note Signed." The Pipe's penchant for classic pop hooks and lyrics that don't talk down to anybody means as good a time for parents as kids. **(Also Sunday at 4:05pm)** – Michael Toland

**SILVERSON PICKUPS**  
4PM, SAMSUNG GALAXY STAGE

Been a long time since "Lazy Eye," but don't marginalize this L.A. quartet. Latest album *Neck of the Woods* landed DOA, yet they're still capable of churning honest-to-God majesty. If Billy Corgan stays defiant in his prickishness, at least Silversun Pickups are willing to pick up his slack.

– Luke Winkle

SATURDAY CONTINUED ON P.16



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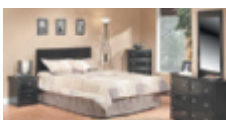


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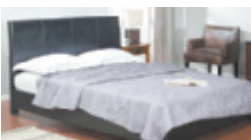


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JOHN ANDERSON

## Valerie June ZILKER PARK, SATURDAY, OCTOBER 5

Valerie June stood holding a guitar at the front of the BMI stage, her swirling crown of righteous locks seemingly telling the story of black roots music from the beginning of time.

Her immense talent was evident even at soundcheck, which unfortunately ran 10 minutes into her set time due to serious sound issues that were only resolved a half-hour later.

The Tennessee native with an otherworldly voice was visibly annoyed with the technical difficulties. Frankly, she deserved better. That won't be an issue when she inevitably makes a future appearance on *Austin City Limits*, the small-screen variety.

Despite the snafus, June effortlessly blended deep blues, country twang, and Appalachian mountain music while donning pearls and a new pair of turquoise boots purchased at Allens Boots on South Congress. She started the set solo on the acoustic "I Shall Not Be Moved" before calling on her full band for album standouts "Workin' Woman Blues," "Tennessee Time," and the title track from debut tour de force *Pushin' Against a Stone*.

Switching instruments every few songs, June wielded a ukulele ("This is little baby. All babies are sweet, but she's especially sugary.") on "Somebody to Love" and an old-school electric Gibson on "Shotgun," the blood red axe serving as deadly weapon.

"It's always good to throw in a murder ballad," deadpanned the young thirtysomething.

The bonus of a two-weekend festival is that the soundman has a chance to redeem himself, or risk being the subject of the next one. **(2:30pm, BMI stage)**

— Thomas Fawcett

## Vintage Trouble

ZILKER PARK, SATURDAY, OCTOBER 5

Dubbed "the new protocol of soul," Vintage Trouble has been on the verge of a breakthrough for a couple of years. Given Saturday's visceral reaction from ACL, that status won't remain valid for long.

The Hollywood quartet pumped itself and the audience up with the brief "High Times (They Are Coming)," its gospel fervor forcing feet to move and hearts to beat faster. The spectacular "Blues Hand Me Down" hit home hardest with the sight of sharp-dressed singer Ty Taylor spinning like a top and spiraling his mic cable as guitarist Nalle Colt rocked confidently and the rhythm section shook the groove into the ground.

Taylor knew it, too, and rounded up a sense of audience participation for nearly every song afterward. A cappella call-and-



SHELLEY HIAM

response during the funky yet tender "Nancy Lee" caught immediate fire, while the singer's command to "1-2-3, push your pelvis with me!" during the wild single "Pelvis Pusher" cranked the heat.

Socially conscious ballad "Not Alright By Me," featuring local guest singer Patrice Pike, turned VT's flame

down to a simmer, but Colt broke out his nasty for the explosive "Run Like the River," during which Taylor joined the crowd. There was no containing this inferno. The Wilson Pickett-soaked "Strike Your Light" practically melted the stage.

Later, Taylor channeled his inner Sam Cooke on closing ballad "Run Outta You," enticing the audience to sing the chorus after Colt's frenzied guitar solo and sending the musicians offstage one-by-one in a gentle cool down. Not since the Bellrays or even Cowboy Mouth has a band so quickly and easily placed the people in the palm of its hand. Vintage Trouble's gospel power has nothing to do with religion. It's the physical manifestation of collective soul. **(5:45pm, Austin Ventures stage)**

— Michael Toland



Whiskey Shivers

## SATURDAY LOCAL LIMITS

BY KEVIN CURTIN

**Whiskey Shivers** (11:15am, Austin Ventures stage)

Barefoot quintet raises hell, glasses, and your spirits with their good-natured thrashgrass.

**My Jerusalem** (Noon, Austin Ventures stage)

Big Easy transplants, fronted by the belligerently entertaining local Jeff Klein. "Postmodern Southern Gothic soul."

**Mother Falcon** (12:30pm, Austin Kiddie Limits stage)

Austin's indie orchestra teams up with children's entertainer Tim and the Space Cadets, whose songs about superheroes, puppets, and snow days can be heard at your local Chuck E. Cheese.

**True Believers** (4pm, Zilker Tent stage)

The heroic, mid-Eighties guitar rock motherhood of Austin legends Jon Dee Graham and Alejandro Escovedo reunited last year in the wake of SXSW Creative Director Brent Grulke's death.

**Shakey Graves** (4:30pm, BMI stage)

Tri-note finger-picking, suitcase-stomping, one-man band melts hearts and tells strange stories.

**Bright Light Social Hour** (7pm, Austin Ventures stage)

After breaking out locally with the irresistible electro-rock hook "Back and Forth," BLSH have proven themselves on the national stage with their big-time live show.

JOHN ANDERSON

SATURDAY CONTINUED ON P.18

WATERLOO RECORDS  
**ACL FESTIVAL**  
 AUTOGRAPH SIGNINGS

**FRIDAY**  
 OCTOBER 11th

- 12:30pm Jimmy Eat World
- 1:00pm Wild Nothing
- 1:15pm FIDLAR
- 1:30pm Sons of Fathers (10/11 ONLY)
- 3:00pm Thao & The Get Down Stay Down
- 3:30pm Court Yard Hounds
- 4:00pm Holly Williams
- 4:00pm The Jon Spencer Blues Explosion
- 4:30pm Smith Westerns
- 5:00pm Pinback
- 5:45pm The Blind Boys of Alabama
- 6:00pm Local Natives
- 6:15pm Jake Bugg
- 6:30pm Okkervil River
- 7:00pm The Black Angels
- 7:30pm JD McPherson
- 7:30pm Wild Belle

**SUNDAY**  
 OCTOBER 13th

- 1:30pm Foxygen
- 3:00pm MS MR
- 3:30pm Wild Feathers
- 3:30pm Dawes
- 3:45pm Twin Forks
- 4:30pm Phoenix
- 4:30pm Tame Impala
- 4:30pm Phosphorescent
- 5:00pm The Lone Bellow
- 5:00pm Grouplove
- 5:30pm Shuggie Otis
- 6:00pm Divine Fits
- 6:00pm Franz Ferdinand
- 6:15pm White Denim

**SATURDAY**  
 OCTOBER 12th

- 1:15pm My Jerusalem
- 1:30pm Hundred Waters
- 1:30pm Lissie
- 3:30pm WALK THE MOON
- 4:00pm HAIM
- 4:00pm Passion Pit
- 4:30pm Delta Rae
- 5:30pm Silversun Pickups
- 5:30pm Portugal. The Man
- 5:45pm Little Green Cars
- 6:00pm True Believers
- 6:30pm The Joy Formidable
- 7:00pm Vintage Trouble

All artist signings are located at the Waterloo Records tent just West of the main gate at the festival.

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**LITTLE GREEN CARS ▲****4:30PM, AUSTIN VENTURES STAGE**

The emotive indie pop of Dublin, Ireland's Little Green Cars touches on the Americana infatuations of the Lumineers or even Mumford & Sons, but with more rock. This year's debut, *Absolute Zero*, plays between the tensions of Stevie Appleby's nasal twang and Faye O'Rourke's soaring, dramatic vocals that rival Florence + the Machine.

– Doug Freeman

**GREENSKY BLUEGRASS****5:30PM ZILKER TENT STAGE**

A live fixture for both the sandal-wearin', Frisbee-tossin', jam-band crowd and button-up bluegrass traditionalists, Greensky occupies a middle ground in the stylistic chasm between Yonder Mountain String Band and Del McCoury. Dave Bruzza and Paul Hoffman apply soulful singer-songwriter vox over legit picking, imbuing these Michigan natives with a rare angle that works both in the studio and on epic live jams.

– Kevin Curtin

# HAIM

**2PM, LADY BIRD STAGE**

Despite the recent release of debut full-length *Days Are Gone* and whirlwind touring slated through mid-December, San Fernando Valley's Haim still takes time to geek out for Lionel Richie. The three sisters bring Nineties-soaked rock to a second weekend at Zilker. We caught up with the "baby," Alana Haim.

– Abby Johnston

**Austin Chronicle:** How's it going?

**Alana Haim:** I'm in London, so I'm having the best time in the world.

**AC:** So you toured all summer, you've got U.S. dates through October, and a European tour through mid-December. When do you get to take a break?

**AH:** I hope I never have to take a break. The last break I got we were in Amsterdam, and we hadn't had a day off in a long time because we were finishing the record and doing preparation for the release. I was thinking, "Oh my God, first day off and I'm going to go balls out." I wanted to party and run around the city, and then the next



morning I woke up and had an epic cold. My body doesn't want days off. It's like, "Nope, keep working."

**AC:** How are your parents feeling at this stage? Are they totally overwhelmed?

**AH:** They're super stoked. I think that they're the happiest that we are together and that we chose to be in a band together. They're just happy that we can play shows where more than five people show up.

**AC:** Is there an ACL set you're looking forward to?

**AH:** Portugal the Man, for sure. [Someone prompts her.] They're telling me that Lionel Richie is playing, but I don't know if that's true.

**AC:** It's true.

**AH:** It's true?! Oh my God, Lionel Richie, by far! I'm going to cry. If he fucking plays "Hello" I will cry. I will make a weird, clay head in the shape of Lionel Richie and throw it on stage.

**AC:** I'll watch for it.

**AH:** Do it. You're going to be like, "Oh shit, she did it."

**"Oh my God, Lionel Richie! I'm going to cry. If he f\*\*king plays 'Hello' I will cry." – Alana Haim**

## Wilco

**ZILKER PARK, SATURDAY, OCTOBER 5**

With no new album to promote, Wilco had free rein over its ACL Fest set list. In fact, the famed Chicago ensemble covered a lot of territory over the course of 60 minutes, from bubbling space rock to alt.country and melodic pop of the finest kind.

Wilco spent part of the summer touring with Bob Dylan, and bandleader Jeff Tweedy has grown even closer to resembling Jimmy, with a scruffy beard, white hat, and dark glasses. Try as it might, however, the band never really caught fire.

In a live setting, musicians depend on the audience to be attentive and provide a certain amount of positive reinforcement that lifts everything to the next level. The large ACL assemblage at the Samsung Galaxy stage seemed to be in tailgating mode. At one point, the chatter grew so loud, it was almost as if one of America's great bands wasn't even playing.

The opening riffs of "Impossible Germany" received a smattering of recognition, but the expansive, inspired rendition of that song never materialized. As always, a spacey version of "I Am Trying to Break Your Heart," the breezy pop "Dawned on Me," and the gradually intensifying "A Shot in the Arm" were augmented by the guitar histrionics of Nels Cline. On the whole, the set fell short and one couldn't help but walk away thinking Wilco wasn't entirely to blame. **(6pm, Samsung Galaxy stage)**

– Jim Caligiuri



JOHN ANDERSON

## The Mavericks

**ZILKER PARK, SATURDAY, OCTOBER 5**

The reformed Mavericks are a miracle. They could almost be a Gulf Coast counterpart to Los Lobos – a band that evolved from simple beginnings into something special and uniquely their own.

The Mavericks have journeyed from a stripped-down hybrid of Buck Owens & the Buckaroos with the high drama of Roy Orbison to exactly the same model with a whole lot of chrome, extra tail fins, bullet-shaped lights, and a highly torqued engine under the hood – much of it in Latin flavor.

Walking out dressed like a pack of the most badass gunfighters in town – save for hyperactive dancing fool and keyboardist Jerry Dale McFadden, who wore a snazzy mod suit and snap-brim hat – and augmented by a twopiece horn section and some young vato on accordion, Raul Malo and his mob tore the Zilker Tent apart. It was Saturday night, and depending on the song, the stage became either the hottest honky-tonk in town or the most swingin' cantina in ATX.

New tunes like "Back in Your Arms Again" swung like the Sir Douglas Quintet playing ska. The band as a whole is one giant rhythm section, with the occasional lead flourish

providing a huge swinging groove for Malo's enormous voice to wail his dramatic tales atop.

It was nonstop smiles until "All You Ever Do Is Bring Me Down" did just that to the house. Master musicianship was harnessed to serve a song and an ability to entertain and captivate. Every band could learn from the Mavericks.

**(7pm, Zilker Tent stage)** – Tim Stegall



JANA BIRCHUM

# AUSTIN CITY LIMITS MUSIC FESTIVAL

AUSTIN CITY LIMITS MUSIC FESTIVAL PREVIEW

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ZILKER PARK AUSTIN, TX

OCTOBER  
11TH  
thru  
13TH  
2013

## HERE WE GO AGAIN!

### ▶▶ ENJOY THE SHOW ◀◀

Welcome to the 12th edition of the Austin City Limits Music Festival in beautiful Zilker Park. Use this guide to help you get your bearings, schedule your precious time and squeeze every ounce of fun out of the weekend. While you're here, check out some new bands, savor your favorites, and most of all, have a blast!

### ▶▶ ACL CARES ◀◀

Visit ACL Cares to leave a positive impact behind at ACL Festival. You will find ways to support the musical community, register to save lives, and preserve Texas' natural resources. Shop the ACL Cares Charity Auction Powered by eBay to bid on swag and support some great causes. [ebay.com/ACLCares](http://ebay.com/ACLCares)

### ▶▶ ART MARKET ◀◀

Take a piece of Austin culture home with you from the ACL Art Market where you'll find an array of items from fashionable accessories to fine art and iconic souvenirs. Don't want to lug around your items? Don't worry! USPS offers a convenient shipping service on the East end of the Art Market. Forget something like sunscreen, aspirin or gum? You can find all of that stuff and other essentials at the ACL General Store located in the Art Market.

### ▶▶ AUSTIN EATS ◀◀

All of this fun is going to require some energy. That's why we've brought the best of Austin straight to you in Zilker Park. Be sure to grab a bite from the Food Court or HOPE Farmers Market. We've got something for everyone. Time Warner Cable will be providing FREE Public WiFi at Austin Eats. Select TWCWiFi Network, open your browser, Accept Terms of Service and Connect!

### ▶▶ AUSTIN KIDDIE LIMITS PRESENTED BY ROSETTA STONE ◀◀

This family-friendly favorite promises to keep the small-rockers-in-training busy. AKL is filled with great family music artists and awesome activities like Rock Star Video Karaoke, punk hair-dos, tattoos, the photobooth, hip-hop workshops, and a whole lot more. Parents, get out of the sun and change your tot in privacy at NatureMe's changing tables, stocked with extra essentials in case you forgot your own.

### ▶▶ BARTON SPRINGS BEER HALL ◀◀

ACL Festival is excited to announce the opening of the brand new, 20,000 square foot Barton Springs Beer Hall! This haven for craft beer fanatics will feature 15 delicious brews, including the Hill Country's own Real Ale, serving their Fireman's #4, Four Squared and Hans Pils beers, alongside some of the best breweries from around the country. A true craft beer experience, the Barton Springs Beer Hall will also feature big screen TVs where fans can watch football as well as play a variety of yard games.

### ▶▶ 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 bottles used at Austin City Limits Music Festival. Track how many bottles are being saved on Facebook, Twitter and Instagram: @CamelBak #ditchdisposable

### ▶▶ HONDA PHOTOBOOTH ◀◀

Honda and Music! Catch Kendrick Lamar, Tame Impala, Kaskade, and much more on the Honda Stage. Stop by the Honda Photobooth (near the Barton Springs Entrance) for even more ways to remember and share the day, and enter for a chance to win a 2013 Honda Civic EX Sedan. Or enter at [Honda.us/music](http://Honda.us/music). Honda, music, and YOU...and a new Civic! Follow & share ACL using #HondaStage.

### ▶▶ HOPE FARMERS MARKET ◀◀

Taste Farm-to-Festival fare in Austin's own, homegrown HOPE Farmers Market. Just west of Austin Eats, local food artisans will be serving up fresh, local treats to fuel you through the weekend. They'll have plenty of vegetarian and gluten-free items too!

### ▶▶ PHOTOS & PHRASES BY ROSETTA STONE ◀◀

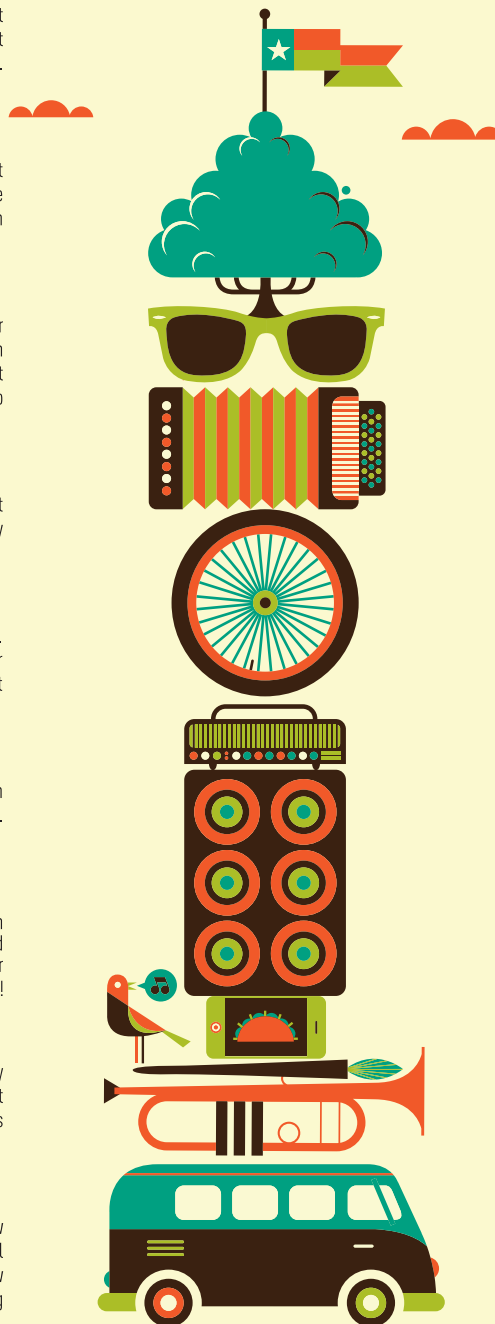
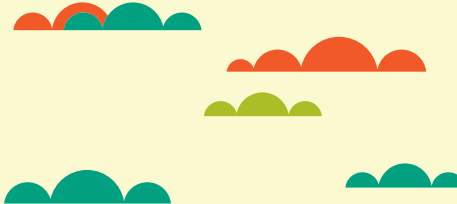
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### ▶▶ POSITIVE IMPACT ON CLIMATE AND COMMUNITY ◀◀

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 be split between supporting the development of the Violet Crown Trail and a third-party verified Texas carbon offset project. Visit [aclfestival.com](http://aclfestival.com) for more information.

### ▶▶ SAMSUNG GALAXY EXPERIENCE ◀◀

Visit the Samsung Galaxy Experience to check out the latest mobile devices from Samsung, including the new Galaxy Note<sup>®</sup> 3 and Galaxy Gear™ - Samsung's first wearable smartphone experience. Concertgoers can cool off with a variety of refreshing treats and create a personalized henna tattoo designed on the hottest new Galaxy devices. Samsung Galaxy owners will also receive concierge benefits, swap their battery by tweeting #PowerOn, receive free food vouchers or even win a chance for an upgraded VIP stage viewing experience.



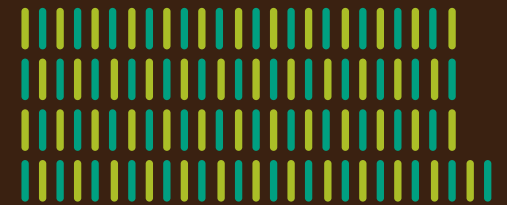
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**\$5 MILLION**

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**\$102 MILLION**

to the Austin economy in 2012.

## PARKING AND 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're 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 both entrances for parts or repairs. Scooter parking is available off Robert E. Lee in the Barton Springs Pool parking lot.

## SCHEDULED CLOSURES

### ZILKER PARK GREAT LAWN

Sept. 23 – Oct. 26 closed to the public

Oct. 18 Festival load out ends

Oct. 21 – 25 park maintenance

### STRATFORD DRIVE AT NATURE CENTER DR & BARTON SPRINGS RD

Sept. 25 & 26 7am – 10pm daily

Oct. 4 12:01am – Oct. 7 3am

Oct. 11 12:01am – Oct. 14 3am

### BARTON SPRINGS ROAD AT ROBERT E. LEE & ROLLINGWOOD DR

Oct. 4 12:01am – Oct. 7 3am

Oct. 11 12:01am – Oct. 14 3am

### ROADS REOPEN OCT. 7-10

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

There is no parking around the Festival grounds.

### Try one of these options instead:

- ▶ **Bike** down to the Festival and lock up your wheels near either entrance (bring your own lock).
- ▶ **Free shuttles** run non-stop on all three days with roundtrips between Republic Square Park, and the Barton Springs entrance from 10am - 11pm.
- ▶ **Pedestrian drop-off/pick-up** is located on Stephen F. Austin Drive at the north end of the Mopac footbridge.
- ▶ **Taxi drop-off/pick-up** is on William Barton just south of Barton Springs.

**Drink water!** Take advantage of the FREE freshly filtered water at the CamelBak Filling Stations to stay hydrated. See  on the Festival map for locations.

**Pitch in, recycle, and win!** Visit any Rock & Recycle center  to get a bag and collect designated recyclables (such as aluminum cans or water cartons) found throughout the Festival grounds. Return the filled bag to a Rock & Recycle center for a collectible T-shirt.

**Lost & Found:** During the Festival weekend, turn in or look for lost items at the Info Booth near the Barton Springs entrance. After ACL Festival is over, report lost items online at [aclfestival.com/lost](http://aclfestival.com/lost). 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, including ASL interpretations of select performances at the main stages. Visit the Access Center just inside the Barton Springs entrance for more info.

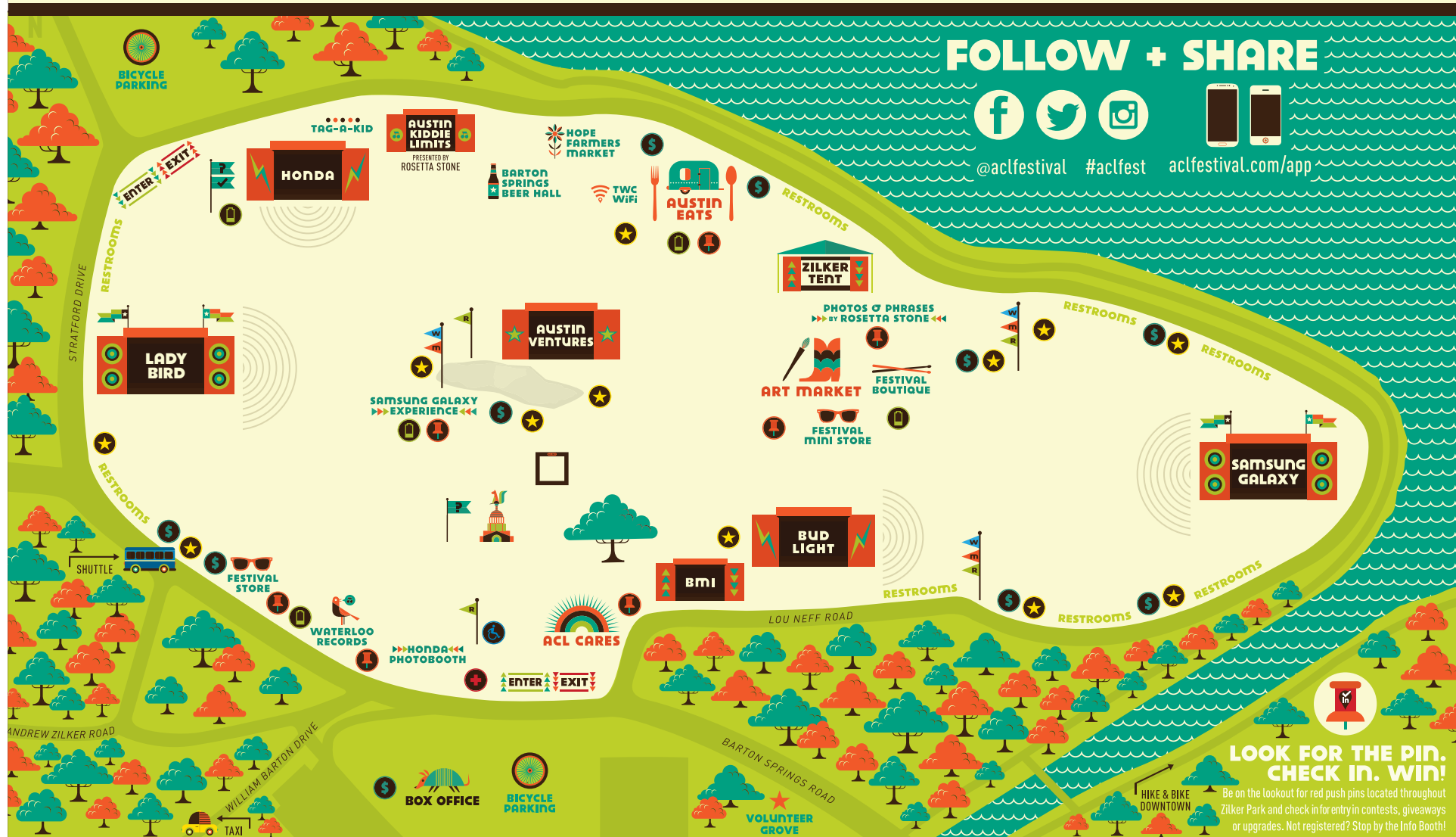
**Tag-A-Kid:** Stop by the Tag-A-Kid booth to get a specially marked wristband for your kiddo. If you are separated, we've got a way to contact you. See the map for location.



## FOLLOW + SHARE



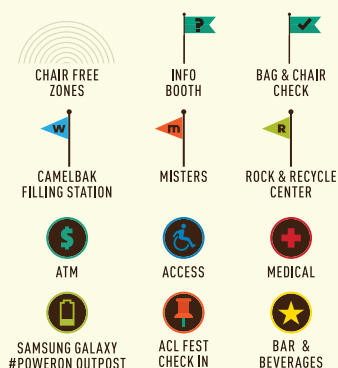
@aclfestival #aclfest [aclfestival.com/app](http://aclfestival.com/app)



### LOOK FOR THE PIN. CHECK IN. WIN!

Be on the lookout for red push pins located throughout Zilker Park and check in for entry in contests, giveaways or upgrades. Not registered? Stop by the Info Booth!

#### LEGEND



#### AUSTIN EATS FOOD COURT

Amy's Ice Creams  
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La Condesa  
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Maine Root Beverages  
Mighty Bird

#### HOPE FARMERS MARKET

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Snowie  
Southside Flying Pizza  
Stubb's Bar-B-Q  
The Best Worst  
The Love Shack  
the Mighty Cone  
the peached tortilla  
The Salt Lick  
Tiff's Treats  
Tino's Greek Café  
Wahoo's Fish Taco



#### ACL ART MARKET

Austin Art Garage  
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William K. Stidham - The Sacred Heart Series



WEEKEND TWO

# FRIDAY

OCTOBER 11, 2013

	LADY BIRD	HONDA	AUSTIN VENTURES	AUSTIN KIDDE LIMITS PRESENTED BY ROSETTA STONE	ZILKER TENT	BMI	BUD LIGHT	SAMSUNG GALAXY
12 PM		THE ORWELLS 11:15 - 12:00	THE PRESERVATION 11:20 - 12:00	SCHOOL OF ROCK 11:30 - 11:55				WILD NOTHING 11:15 - 12:00
1 PM	ASLEEP AT THE WHEEL 12:00 - 1:00		SONS OF FATHERS 12:20 - 1:00	CASPAR BABYPANTS 12:30 - 12:55	BARTON HILLS CHOIR 12:00 - 1:00		FIDLAR 12:00 - 12:45	
2 PM		SAVAGES 1:00 - 2:00	DESERT NOISES 1:20 - 2:00	PLAY DATE 1:30 - 1:55	BELLS OF JOY 1:30 - 2:30		THAO OF THE GET DOWN STAY DOWN 1:30 - 2:30	WIDOWSPEAK 12:45 - 1:30
3 PM	COURT YARD HOUNDS 2:00 - 3:00		SHOVELS & ROPE 2:30 - 3:15	THE VERVE PIPE 2:30 - 2:55		HOLLY WILLIAMS 2:30 - 3:30		JIMMY EAT WORLD 2:30 - 3:30
4 PM		SMITH WESTERNS 3:00 - 4:00		TIP! AND THE SPACE CABETS WITH MOTHER FALCON 3:30 - 4:00	PACHA MASSIVE 3:00 - 4:00			PINBACK 3:30 - 4:30
5 PM	FUN. 4:00 - 5:00		ELECTRIC SIX 3:45 - 4:30	COURT YARD HOUNDS 4:00 - 4:45	THE BLIND BOYS OF ALABAMA 4:30 - 5:30	LUELLA AND THE SUN 4:30 - 5:30		LOCAL NATIVES 4:30 - 5:30
6 PM		OKKERVIL RIVER 5:00 - 6:00	JAKE BUGG 5:00 - 5:45				THE BLACK ANGELS 5:30 - 6:30	
7 PM	VAMPIRE WEEKEND 6:00 - 7:00		WILD BELLE 6:15 - 7:15		JD MCPHERSON 6:00 - 7:00	THE DYNAMITES FEAT. CHARLES WALKER 6:30 - 7:30		ARCTIC MONKEYS 6:30 - 7:30
8 PM		KASKADEE 7:00 - 8:00		PURITY RING 7:45 - 8:30	THE JON SPENCER BLUES EXPLOSION 7:30 - 8:30		QUEENS OF THE STONE AGE 7:30 - 8:30	
9 PM	DEPECHE MODE 8:00 - 9:30							MUSE 8:30 - 10:00

WEEKEND TWO

# SATURDAY

OCTOBER 12, 2013

	LADY BIRD	HONDA	AUSTIN VENTURES	AUSTIN KIDDE LIMITS PRESENTED BY ROSETTA STONE	ZILKER TENT	BMI	BUD LIGHT	SAMSUNG GALAXY
12 PM		HUNDRED WATERS 11:30 - 12:15	WHISKEY SHIVERS 11:35 - 11:45	CASPAR BABYPANTS 11:30 - 11:55	THE WARRIOR GOSPEL BAND 11:30 - 12:30			PARQUET COURTS 11:30 - 12:15
1 PM	DAN CROLL 12:15 - 1:00		MY JERUSALEM 12:00 - 12:40	TIP! AND THE SPACE CABETS WITH MOTHER FALCON 12:30 - 12:55				MONA 12:15 - 1:00
2 PM		AUTRE NE VEUT 1:00 - 2:00	REIGNWOLF 1:00 - 1:40	PLAY DATE 1:30 - 1:55	DISCIPLES OF CHRIST 1:00 - 2:00			SHANNON LABRIE 12:45 - 1:30
3 PM	HAIM 2:00 - 3:00		ELECTRIC GUEST 2:00 - 2:45	THE OHMIES 2:30 - 2:55	TYREE MORRIS & HEARTS OF WORSHIP 2:30 - 3:30	VALERIE JUNE 2:30 - 3:30		WALK THE MOON 2:00 - 3:00
4 PM		JUNIP 3:00 - 4:00	LISSIE 3:15 - 4:00	THE VERVE PIPE 3:30 - 4:00				DELTA RAE 3:00 - 4:00
5 PM	PORTUGAL. THE MAN 4:00 - 5:00		LITTLE GREEN CARS 4:30 - 5:15		TRUE BELIEVERS 4:00 - 5:00	SHAKEY GRAVES 4:30 - 5:30		SILVER SUN PICKUPS 4:00 - 5:00
6 PM		GRIMES 5:00 - 6:00	VINTAGE TROUBLE 5:45 - 6:30		GREENSKY BLUEGRASS 5:30 - 6:30		THE JOY FORMIDABLE 5:00 - 6:00	
7 PM	PASSION PIT 6:00 - 7:00		KENDRICK LAMAR 7:00 - 8:00	THE BRIGHT LIGHT SOCIAL HOUR 7:00 - 8:00	THE MAVERICKS 7:00 - 8:00	CHERUB 6:30 - 7:30		WILCO 6:00 - 7:00
8 PM								THE SHOUTING MATCHES 7:00 - 8:00
9 PM	THE CURE 8:00 - 10:00							KINGS OF LEON 8:00 - 9:30

WEEKEND TWO

# SUNDAY

OCTOBER 13, 2013

	LADY BIRD	HONDA	AUSTIN VENTURES	AUSTIN KIDDE LIMITS PRESENTED BY ROSETTA STONE	ZILKER TENT	BMI	BUD LIGHT	SAMSUNG GALAXY
12 PM			NOT IN THE FACE 11:20 - 12:00	THE OHMIES 11:30 - 11:55			BEAR MOUNTAIN 11:15 - 12:00	
1 PM	SMALLPOOLS 12:00 - 12:45		THE BAND OF HEATHENS 12:20 - 1:00	THE Q BROTHERS 12:30 - 12:55	THE DURDENS 12:00 - 1:00	CALEB 12:00 - 1:00		FOXYGEN 12:00 - 1:00
2 PM		TYPHOON 12:45 - 1:30	ROADKILL GHOST CHOIR 1:20 - 2:00	THE Q BROTHERS 1:30 - 1:55	THE MCCRARY SISTERS 1:30 - 2:30		THE MOWGLI'S 1:00 - 2:00	
3 PM		MS MR 1:30 - 2:30	NOAH AND THE WHALE 2:30 - 3:30	TWIN FORKS 2:30 - 3:15	GRACE LONDON 2:30 - 2:55	WILD FEATHERS 2:00 - 3:00		DAWES 2:00 - 3:00
4 PM		GROUPLOVE 3:30 - 4:30		PETER D'ISTEFANO & TOR 3:15 - 3:45	KINGS OF HARMONY PLUS ONE 3:00 - 4:00		PAPER DIAMOND 3:00 - 4:00	
5 PM		DIVINE FITS 4:30 - 5:30	WHITE DENIM 5:00 - 5:45	THE LONE BELLOW 3:45 - 4:30	SCHOOL OF ROCK 4:05 - 4:30	X AMBASSADORS 4:00 - 5:00		FRANZ FERDINAND 4:00 - 5:00
6 PM		THE NATIONAL 5:30 - 6:30		PHOSPHORESCENT 6:15 - 7:00	JC BROOKS AND THE UPTOWN SOUND 4:30 - 5:30		TORO Y MOI 5:00 - 6:00	
7 PM		TAME IMPALA 6:30 - 7:30			RED BARAAT 6:00 - 7:00	ALANNA ROYALE 6:00 - 7:00		ERIC CHURCH 6:00 - 7:00
8 PM					SHUGGIE OTIS 7:30 - 8:30		PHOENIX 7:00 - 8:30	
9 PM	ATOMS FOR PEACE 7:40 - 9:40							LIONEL RICHIE 8:30 - 10:00

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TERESA DIMENNO

## True Believers

4PM, ZILKER TENT STAGE

True Believers, Austin's legendary guitar army from the Eighties, finds themselves in reunion mode, playing some of their best shows ever and even writing new tunes. Here's some conversation with Troob Alejandro Escovedo.

— Jim Caligiuri

**Austin Chronicle:** I know you've performed at ACL as a solo artist. How do you feel about playing big festivals?

**Alejandro Escovedo:** They're great because you have a built-in audience: a lot of people who've never seen you. Plus there's the spectacle of it. Bands want to be great when they play for so many people. I think it's a great opportunity for a band like the True Believers. That's true of any band from Austin. People from elsewhere get to see something they've maybe only read about.

**AC:** Personally, I wish more bands from Austin would play to represent the great scene we have here.

**AE:** Well, it would be cool if you could see a Scratch Acid reunion. If they would play ACL, that would be great.

**AC:** The True Believers seem to be taking the band itself more seriously after playing at the memorial for SXSW Creative Director Brent Grulke. What's different this time?

**AE:** It's really different. Not only are we way different people, but we've all grown up. We've all had our own careers. We've gone out there and slugged it out on the road. Coming back we've all had more appreciation and respect not only for the True Believers but for each other. It's made a big difference. I think that when we play the way we played for Brent, it was the way we used to play all the time. Somewhere along the way we lost it. We got beat up by the industry and the road. So to find it again, the joy and fun, to be around each other in a real positive way, is kind of major and we all took to it.

**"[Big festivals are] great because you have a built-in audience: a lot of people who've never seen you. Plus there's the spectacle of it. Bands want to be great when they play for so many people."**

— Alejandro Escovedo

## ACL AFTERSHOWS

### FRIDAY 11

**Junip, Valerie June,** Antone's  
**STRFKR, Bear Mountain,** Chrome Sparks, Emo's  
**Mark Farina, Blockhead,** Little People, DJ Mel, Haven  
**Roadkill Ghost Choir,** Lamberts  
**Savages,** Parish  
**Wilco,** Stubb's, **SOLD OUT**

### SUNDAY 13

**Tyree Morris & Hearts of Worship** gospel brunch, Stubb's

### SATURDAY 12

**Noah & the Whale,** Brazos Hall  
**Franz Ferdinand, Smith Westerns, Frankie Rose,** Emo's  
**Twin Forks, Matrimony,** Holy Mountain  
**Typhoon,** Lamberts, **SOLD OUT**  
**The Growlers, Foxygen, the Cosmonauts, Gap Dream,** Together Pangea, Parish  
**Eric Church,** Stubb's, **SOLD OUT**  
**The Blind Boys of Alabama** gospel brunch, Stubb's  
**Moon Duo, Christian Bland + the Revelators,** Holy Mountain  
**Red Baraat,** Stubb's inside

SATURDAY CONTINUED ON P.24

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THE WALKMEN	DELTRON 3030	THE LOCUST	BRIDGET BEVERETT
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THE BROTHERS	THE BROTHERS	THE BROTHERS	STEVE DILSON
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THE BROTHERS	THE BROTHERS	THE BROTHERS	AARON ROSS
THE BROTHERS	THE BROTHERS	THE BROTHERS	CHASE HAWK
THE BROTHERS	THE BROTHERS	THE BROTHERS	TOM DUGAN
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GARY MILLER

## Kendrick Lamar

ZILKER PARK, SATURDAY, OCTOBER 5

It's been less than two months since Kendrick Lamar lit a fire under hip-hop's collective ass by calling out names on "Control," a Big Sean song in name only. With that verse, Lamar didn't simply put his peers on blast. He inserted himself into the "best rapper alive" conversation. On Saturday night at ACL he proved why.

The fact that the Compton MC is here at all – the lone rapper at ACL – should tell you something about his current place in the pantheon, if not the festival's priorities and prime demographic.

Performing with a live band in front of an endless sea of smoke plumes and white people, the inner-city griot immediately demanded hands in the air – and had the crowd eating out of his own – from the jump of "m.A.A.d city" to the ferocious "Backseat Freestyle," which was largely just a sing-along.

A\$AP Rocky collabo "Fuckin' Problems" preceded *good kid, m.A.A.d city* album anchors "Money Trees," "Bitch, Don't Kill My Vibe," and "Poetic Justice." An homage to the L.A. assets of women, weed, and weather, "The Recipe" felt like it could have been about Austin as the temperature torpedoed to a breezy 70 degrees while the sun set on Zilker Park to chants of "Ken-drick, Ken-drick."

Before diving into "Swimming Pools (Drank)," Compton's crown jewel asked everyone to put their cell phones in the air to "represent the stars we've been shooting for since day one." As the sound faded out on the "A.D.H.D." encore, Kendrick could be heard repeating the same phrase ad infinitum: "I will be back. I will be back. I. Will. Be. Back."

Little doubt he meant as a headliner. He'll need more hits, but don't bet against it, ya bish. **(7pm, Honda stage)**

– Thomas Fawcett



SANDY CARSON

## The Shouting Matches

ZILKER PARK, SATURDAY, OCTOBER 5

By virtue of the fact that he's responsible for Bon Iver, Justin Vernon is a musical genius and everyone should love every music-related fart and hum he emits. However, despite a technically superior performance that was indeed quite fun, it was during this set that cultural appropriation fatigue set in.

Vernon, drummer Brian Moen, and organist Phil Cook took the stage as the sun set with the bandleader greeting the sparse crowd with a simple, "Howdy, y'all. We're the Shouting Matches, and we're just going to try to have the best time possible." Have a good time they did, cracking jokes about staying properly hydrated and making goofy allusions to *Yanni Live at the Acropolis*.

All that fun was being had because three guys onstage decided to spin out electrified variants of Southern blues, gospel, and soul, much of which appears on the trio's recent release, *Grownass Man*. Where "Avery Hill" dabbled in bluesy rock, "Mother, When?" evoked a tent revival. One could even imagine Robert Duvall preach-dancing on the side of the stage. Meanwhile, "Heaven Knows" took a detour to low-down, no-good-woman blues, and "Seven Sisters" allowed for a long, smoky harmonica solo from Cook, the band's resident cutup.

While Vernon and company certainly paid appropriate homage to their musical influences, covering J.J. Cale's "Crazy Mama" and giving a shout-out to the Blind Boys of Alabama, whose recent album *I'll Find a Way* Vernon produced, as part of their introduction to the heavily gospel-infused "New Theme," the Shouting Matches don't really seem to be adding much to the musical conversation that began when the Rolling Stones discovered the three-chord progression of the blues. **(7pm, Bud Light stage)**

– Melanie Haupt



SANDY CARSON

## The Cure

ZILKER PARK, SATURDAY, OCTOBER 5

Given that the Cure is a 35-year-old act whose last major hits were written 20 years ago, the youthfulness of its crowd for the first of two ACL headlining sets was surprising. Opening with a sluggish "Plainsong," the band – led, as always, by founder Robert Smith – scanned tentative, with a chunky and worn-looking Smith seeming particularly unhappy. Yet the Cure founder emoted the follow-up "Pictures of You," and by the time the band hit "Lullaby," the entire group was more animated. Momentum established, the Cure could do no wrong.

Loosely dividing the concert into thirds, the band spent the first part on hits both massive and missed, from the jangly "High" and moody "Lovesong" to the funky "The Walk" and brooding "Fascination Street." A buoyant "Just Like Heaven" indicated the band isn't burned out on its biggest hit yet.

Following a strangely detached "Friday I'm in Love," the live fivepiece shifted from easy pop hits to widescreen anthems, slaying "The Hungry Ghost," "Want," and "Doing the Unstuck" with more bloodthirst than previously displayed. "One Hundred Years" and "Disintegration" brought the main set to an epic close.

"I wish we had more time," Smith lamented as the encore began. As if to dispel the clouds gathered by the previous minor keys, the band indulged its playful side, beginning with "The Lovecats" and continuing with such delightfully silly fare as "The Caterpillar," "Why Can't I Be You?," and "Hot Hot Hot!"

The Cure ended its two-hour set with the sterling guitar pop of 1979's "Boys Don't Cry," a reminder that Robert Smith's distinctive vision remains timeless. **(8pm, Lady Bird stage)**

– Michael Toland



## VINTAGE TROUBLE

5:45PM, AUSTIN VENTURES STAGE

How Vintage Trouble remains in the bubbling-under stage is a mystery. Major talk show appearances, tours with Bon Jovi and the Who (twice), and a near-constant road presence bespeak a big-ass breakthrough incoming. Fronted by charismatic singer Ty Taylor, the L.A. foursome's bluesy rock & soul regularly sets shows ablaze.

– Michael Toland

## ← PASSION PIT

6PM, AMD STAGE

Last summer's *Gossamer* (Columbia), a polished and joyous-yet-hysterical reprise of Passion Pit's infectious dance-pop, was overshadowed by frontman Michael Angelakos' dealing with his bipolar disorder, but the group has rebounded gracefully. The Brooklyn-via-Boston quintet tours the dark beauty of Angelakos' autobiographical opus through November, turning his pain into a string of euphoric dance parties.

– Melanie Haupt

## SHOUTING MATCHES

7PM, BUD LIGHT STAGE

For someone who watched his lonesome solo project blossom into Bon Iver, Justin Vernon remains delightfully unattached. The Shouting Matches is his most frivolous moment yet, a woolly, bar-blues trio composed of old friends from Wisconsin. Given that their debut carries the name *Grownass Man*, you know where you're at.

– Luke Winkie

## MAVERICKS

7PM, ZILKER TENT STAGE

Austin's love affair with this Nashville quintet and its Southwestern twang extends back more than two decades, so when the current reunion and new disc *In Time* dropped at SXSW, it was time to make room in ACL's gospel tent. Raul Malo – Tex-Mex, rockabilly, bilingual – still croons like no less than Roy Orbison ("Call Me When You Get to Heaven").

– Raoul Hernandez

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**FOXYGEN ▲ NOON, SAMSUNG GALAXY STAGE**

All hail psych-rock's enfants terrible. While Sam France and Jonathan Rado generated much buzz on the strength of January's modestly titled *We Are the 21st Century Ambassadors of Peace & Magic* (Jagjaguwar), the band's shambolic performances at SXSW left some spectators cold. Here's hoping the mercurial France's performance-related broken leg, which he sustained this summer after falling off a stage, has healed in time for redemption, ACL Fest-style. — *Melanie Haupt*

**NOAH & THE WHALE 2:30PM, HONDA STAGE**

Though a consistent Top 10 seller in its native UK, Twickenham's Noah & the Whale has yet to garner a sizable stateside audience. That could change. New LP *Heart of Nowhere* strikes a clever balance between neo-folk sincerity and New Wave accessibility. Charlie Fink's personalized tunesmithery touches hearts young, old, and grizzled. — *Michael Toland*

**RED BARAAT 6PM, ZILKER TENT STAGE**

Bandleader Sunny Jain can sound downright professorial when holding court on the Punjabi origins of Red Baraat, but the Brooklyn-based octet rumbles like a thundering herd of Asian elephants – all percussion and brass, no BS. With the Indian dhol drum out front, Red Baraat peddles the pulsating rhythms of Indian wedding music with a touch of New Orleans second line and D.C. go-go. — *Thomas Fawcett*

**Dawes**

2PM, SAMSUNG GALAXY STAGE

Southern California's Dawes released third album *Stories Don't End* in April. Their Seventies melodies and shimmering harmonies have led some to compare the quartet to Crosby, Stills & Nash. Lead singer/songwriter Taylor Goldsmith responded by email. — *Jim Caligiuri*

*Austin Chronicle:* You've been touring heavily since the new album came out. Must be nice to be young. Or are you tired yet?

**Taylor Goldsmith:** It's tiring, but it's part of the gig. The most living form of a song happens onstage. So therefore we get the richest experiences out of these songs on tour, not making records. Also, we're proud workaholics. I can't imagine what else we'd be doing.

**AC:** What are you planning on doing after the tour ends? Are you thinking of another album? And on a related note, are you able to write songs when you're on the road?

**TG:** All we wanna do is play shows and make records. We don't plan on taking any extended time off or



SHELLEY HIAM

exploring different projects. I write a little on tour, but it's kind of tough when you're always around others. I do most of my writing when we're not on tour, which typically are only little windows, but it works out. I've already got a few written for the next album.

**AC:** The test of a good song can be whether or not it's adaptable to differ-

ent performance situations. How did the idea of opening and closing the new disc with different versions of "Just Beneath the Surface" come about?

**TG:** It really came from it feeling not quite complete without the last verse and chorus. It also seemed to explore similar ideas as most of the songs on the album – "Something in Common," "From a Window Seat," "Stories Don't End" – and for that reason we thought it would be nice to bookend the record with the song.

**Their Seventies melodies and shimmering harmonies have led some to compare the quartet to Crosby, Stills & Nash.**



JOHN ANDERSON

**Noah & the Whale**

ZILKER PARK, SUNDAY, OCTOBER 6

Though its albums consistently place in the Top 10 in its native UK, Noah & the Whale has yet to make any kind of impact on the American charts or radio. Of course, old-school sources matter little in an Internet world, and a substantial crowd gathered in front of the Honda stage for the band's Zilker coming-out party on Sunday at ACL Fest.

Though the Twickenham quintet began as a clever indie-folk outfit with connections to the same scene that produced Mumford & Sons and Laura Marling, it's evolved into a more expansive outfit, with smooth melodies, rich arrangements, and an emphasis on leader Charlie Fink's engaging songs – sort of a British approximation of American heartland rock.

The band appropriately took the stage with "Tonight's the Kind of Night," a song blessed with a sense of possibility and optimism tailor-made for a festival crowd. Indeed, a similar theme pervaded "Waiting for My Chance to Come," "Give It All Back," and "L.I.F.E.G.O.E.S.O.N.," all of which emphasized triumph over adversity.

It would all be too much if not for a modest sincerity that prevents the Whale's performances from coming anywhere near over-the-top. The band didn't always strike gold – the heavily cheered early single "2 Atoms in a Molecule" demonstrated how closely the band escaped being Barenaked Ladies II, while "Give a Little Love" choked on its own sap – but midtempo anthems "Blue Skies," "Lifetime," and "5 Years Time" rode the twin virtues of savvy craft and plentiful heart home to Breakthroughville. **(2:30pm, Honda stage)**

— *Michael Toland*

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CONTINUED FROM P.26

**ERIC CHURCH**

6PM, SAMSUNG GALAXY STAGE

North Carolina's Eric Church kicked up dust in Nashville almost immediately with his 2006 debut LP *Sinners Like Me*, but it was 2011's *Chief* that put him on top of the country charts. With enough grit and rowdiness to counter the contemporary country radio polish, Church pushes Nashville in the right direction while still rousing arena crowds, evidenced by his new live LP *Caught in the Act*.  
 - Doug Freeman

**PHOSPHORESCENT**

6:15PM, AUSTIN VENTURES STAGE

The nom de plume for Brooklyn's Matthew Houck, Phosphorescent's latest, *Muchacho*, has been hailed as his masterpiece. Mixing dusty alt.country with unbridled ambience and his strongest songwriting, Houck paints a world that's weary and gray yet searching for a vague sort of redemption.  
 - Jim Caligiuri

**TAME IMPALA**

6:30PM, HONDA STAGE

Australia's own Flaming Lips, Perth's Tame Impala scored an alt-rock radio hit this year with "Elephant," a synthtastic take on T. Rexian sex grooves off breakthrough second album *Lonerism*. Leader Kevin Parker's modern take on psychedelia gives way to traditional trippiness in concert, so expect old-fashioned acid rock jamming alongside Pitchfork-friendly pop tunes.  
 - Michael Toland

**Divine Fits** 4:30PM, HONDA STAGE

Last year, Britt Daniel made waves around Austin when he announced that he was taking a break from longtime local heroes Spoon to start a new band called Divine Fits - which promptly released *A Thing Called Divine Fits* and toured the country. On the eve of their own hiatus - Daniel's currently recording Spoon's eighth album here - the blonde bard talked about the importance of hitting the reset button every once in a while.  
 - Chase Hoffberger

*Austin Chronicle:* *Divine Fits* was a new band with new songs that nobody had ever heard. But it also wasn't a band of no-names. Did it feel like you were starting over?

**Britt Daniel:** It felt very new to me. We were playing smaller rooms. I was playing with brand new people. It wasn't like the first time I went out on tour, but it was a very different scope from going out with Spoon. It's always more fun playing smaller rooms. It's easier to do a good show, and it's easier for people to really have an experience that's shared with the performer.  
**AC:** *It's been fun to watch you play bass with the Fits.*

**BD:** It's always been my favorite instrument. It was the first instrument I ever had, until I realized that I couldn't do too much with it when I was trying to write songs and sold it for a guitar. But I've always played it a lot on [Spoon's] records. If you ask anybody who's played both, almost everybody will tell you that the bass is more fun. It's more of a feel and less of a technical instrument, and when you get to play those low notes, it just feels like power.

**"Almost everybody will tell you that the bass is more fun. It's more of a feel and less of a technical instrument, and when you get to play those low notes, it just feels like power." - Britt Daniel**



JOHN ANDERSON

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## Franz Ferdinand

ZILKER PARK,  
SUNDAY,  
OCTOBER 6

Going by evidence presented all weekend at ACL Fest, of all the bands of their generation, Franz Ferdinand might be the only one with a sense of humor.

You can see it in the deliberately cartoonish oversized guitar amps with huge dials, knobs, and red lights erected in front of their actual backline. You can hear it as they morph one of their songs into Donna Summer's "I Feel Love."

The Glaswegian New Wave revivalists prove a master class in taut, muscular rock & roll and how to engage and entertain even the largest audience. Franz Ferdinand was the one band I saw on the Samsung Galaxy stage that put on a calisthenic, action-packed show displaying an active stage presence with no light show or flashing video displays.

Leader Alex Kapranos' stage banter was witty without any clichéd "All right, Austin!" condescension. The quartet worked up a lean, aggressive assault that was simple but angular, dovetailing Chic into the Clash.

So engaging was the band, even songs from the disappointing new *Right Thoughts, Right Words, Right Action* took on a new life in performance. Once career-making hits "Take Me Out" and "This Fire" exploded off the stage, Franz Ferdinand owned this weekend. They're true stars. (4pm, Samsung Galaxy stage)

— Tim Stegall

## White Denim

ZILKER PARK,  
SUNDAY,  
OCTOBER 6

Last month, guitarist James Petralli told the *Chronicle* that White Denim's recent popularity would limit how experimental the band could get live. "I don't think we could get away with playing 'Dark-sided Computer Mouth' ... at the Fillmore," he said. "I don't think that would translate."

Anybody lamenting White Denim's shift

into sanity is currently short-selling the band's new material.

What's less wild is more refined — more intricate, more subtle. It's granted Petralli more space to stretch out, and the best rhythm section in Texas more context to climb into. It's not as cold-cocked and created for chaos like *Workout Holiday* or 2007's still-stunning *Let's Talk About It* EP, but *Corsicana Lemonade*, out Oct. 29, packs serious chop-busting muscle.

Sunday afternoon, *Corsicana Lemonade* tracks "Come Back," "Pretty Green," and "Distant Relative Salute" sliced straight into staples "Anvil Everything" and "I Start to Run" before the band clocked into *CL* opener "At Night in Dreams" and opened the curtain on a five-song medley covering each of their American-released albums.

*Fits* mystery "Mirrored and Reverse" settled into *D's* "Drug," which doubled into *Exposion* jump-off "All You Really Have to Do." Petralli was handling his guitar by then, swinging it left of his body as bassist Steve Terebecki rattled repetitively on a familiar line.

He'd already teased the line before "Drug." At the last minute, White Denim dug into "Mess Your Hair Up," that relentless and entirely out-of-control track off *Let's Talk About It*, the same EP that housed "Dark-sided Computer Mouth." True dudes can only stay away for so long.

(5pm, Austin Ventures stage)

— Chase Hoffberger



PHOTOS BY SANDY CARSON



SUNDAY CONTINUED ON P.30

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## Eric Church

ZILKER PARK, SUNDAY, OCTOBER 6

There was a great article in *Entertainment Weekly* on the current state of country music. They called it an "identity crisis," saying Nashville's "embroiled in an outright civil war."

Eric Church wasn't mentioned in the piece, but the music he presented Sunday evening at ACL Fest highlights a big part of the problem of what passes for country these days.

He fits a heaviness worthy of Black Sabbath, along with Iron Maiden's dual guitar zingers, into his songs about present-day America. One can be sure, however, that Waylon Jennings – name-checked in "Lotta Boot Left to Fill" – didn't need double kick drums to get his point across.

Church's appearance at the festival was an anomaly. No other artists from the current cast of Nashville stars were on the bill, although, for what it's worth, he did play Lollapalooza. The audience was definitely his, singing along at all the right times, almost breathlessly waiting for his monster hit "Springsteen." Overall, the reaction was tepid in comparison to the colossal noise Church's band made.

A great deal has been made of his songwriting chops, and things quieted some for "A Country Boy Can Survive" and "These Boots," offering a glimpse of Alan Jackson-style humility. Yet a banjo on almost every song didn't make it country any more than it makes what Mumford & Sons does bluegrass.

The party atmosphere and songs like "Jack Daniels" point the way toward Church's desire to be another Hank Jr. Instead, he came across as flimsy as Hank III. **(6pm, Samsung Galaxy stage)**

– Jim Caligiuri



PHOTOS BY GARY MILLER

## Phoenix ZILKER PARK, SUNDAY, OCTOBER 6

Four years ago, Thomas Mars' face had the look of genuine disbelief as he surveyed the afternoon crowd at ACL Fest's AMD stage. He gathered himself, jumped off of the platform, and sprinted through the barriers separating the crowds, peppering the audience with high fives. Mars remembers that day, too.

"We were here four years ago," he announced midway through Phoenix's Sunday set. "That was the first large crowd that we'd ever played to."

Then, Mars launched himself into the crowd – just as he had done years before.

If you use set times as a litmus test for relevancy, the French pop-rockers have moved well beyond the sweat-box afternoon slots to overlapping with Thom Yorke and Flea. Despite Phoenix's tripled star power since 2009, the band seems largely the same. It still takes the time to reward loyal fans, flipping far back into its catalog for songs like "If I Ever Feel Better" and "Run Run Run," which predate 2009's U.S. breakthrough *Wolfgang Amadeus Phoenix*. Its frontman still crowd surfs, high fives, and grins at his own fortune.

Phoenix has, however, added news songs to the repertoire. The band's broken in *Bankrupt!* cuts "Entertainment" and "S.O.S. in Bel Air" since it swung through the Moody Theater in May,

leaving them much more comfortable among well-worn hits, though true comfort wasn't in short order. During the one-two punch of "Lasso" and "Lisztomania" it was easier to hear the crowd singing anything than Mars himself. **(7pm, Bud Light stage)** – Abby Johnston



SUNDAY CONTINUED ON P.32

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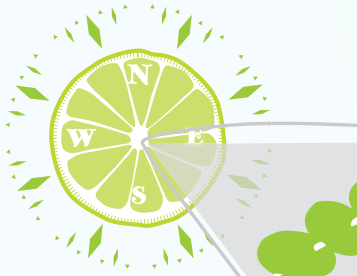
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## Neko Case

ZILKER PARK, SUNDAY, OCTOBER 6

The deck was stacked against Neko Case Sunday night as she closed the Austin Ventures stage while Atoms for Peace's war machine thundered across the park.

Despite the unfortunate scheduling, Case and her band dove in, starting with "This Tornado Loves You" off 2009's *Middle Cyclone*, followed by "Bracing for Sunday," a track off the singer's September release, *The Worse Things Get, the Harder I Fight, the Harder I Fight, the More I Love You*.

Together, Case and backup singer-collaborator Kelly Hogan ushered the audience through a collection of songs old and new, with "People Got a Lotta Nerve," "Deep Red Bells," and "Maybe Sparrow" interspersed amongst the newer, depression-fueled material, which proved itself to be the evening's weakest material. One exception was "Night Still Comes," which found Case bitterly wondering, "If I puked up some sonnets would you call me a miracle?," a particularly poignant moment given the percussive backdrop of the overwhelmingly masculine headliner.

Despite the competing noise, Case's band remained tight and professional throughout. Of particular note is a recent addition to the band, guitarist Eric Bachmann, who's played in Archers of Loaf and Crooked Fingers. While it's a little bit heartbreaking to see the college-rock icon working as a sideman, the addition of his angular guitar riffs to songs like "Man" helped elevate the material. It would've been even better if his guitar hadn't been buried in the mix.

After thanking the crowd, which had dwindled significantly over the course of the hour, Case gamely commenced an a cappella rendition to "I Wish I Was the Moon," with the audience cheering her on. "Thanks for sticking with us," Case said. "We're gonna go eat a shit ton of food now." (7:30pm, Austin Ventures stage)

— Melanie Haupt



JANA BIRCHUM



SHELLEY HIAM

## The National

5:30PM, LADY BIRD STAGE

The National frontman and lyricist Matt Berninger reveals the truth behind the Brooklyn quintet's melancholic sound and playing with those expectations on their sixth LP, *Trouble Will Find Me*.

— Doug Freeman

**Austin Chronicle:** *You guys seem to have a very keen self-awareness of the perception of the band's musical moodiness and thus play with that on the new album.*

**Matt Berninger:** There's no doubt about it. When we're writing songs, both musically and lyrically, there's a tendency toward minor chords and singing songs about rather complicated emotional situations, whether they're romantic or whatever. You kind of dig into the awkward dark side of that, but we're all pretty happy people most of the time. There's also, when we do live shows, clearly a misery loves company type of vibe in the room where there's so many people singing along enjoying these melodramatic, often gloomy songs together. People love to sing about being alone together.

**AC:** *As you've matured and all have families now, how has that new outlook affected your songwriting?*

**MB:** I'm kind of too close to it to listen to how our songs and specifically my songwriting has evolved as I've kind of grown up, but I'm certain that my daughter has changed the chemistry of my brain and my outlook on everything and perspective. That clearly came into the last record in a lot of ways, all the reflections on afterlife in the songs are definitely an extension of being a father and coming to terms with my personal understanding of afterlife.

I'm not one to believe in any type of heaven or hell. I believe we're creating that day to day in our lives and how we leave the Earth and leave our friends and people we've touched in our lives. That's our afterlife. Having a daughter, and seeing myself in her in many obvious ways, that's had a huge effect on how I think of myself and my place in the universe.

**"There's clearly a misery loves company vibe in the room where there's so many people singing along enjoying these melodramatic, often gloomy songs together. People love to sing about being alone together." — Matt Berninger**

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JOHN ANDERSON

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East Texan Jonathan Terrell & Co. play heavy, heartfelt rock & roll like their lives depend on it.

### **Band of Heathens** (12:20pm, Austin Ventures stage)

And then there were two in this electric Americana staple: Gordy Quist and Ed Jurdi.

### **Divine Fits** (4:30pm, Honda stage)

Spoon frontman Britt Daniel and Wolf Parade singer Dan Boeckner synthesized into a potent indie mixture of Eighties pop and classic rock.

### **White Denim** (5pm, Austin Ventures stage)

Crunchy, soulful rock with traces of garage, R&B, and even pop in their epic live rave-ups.

## Shuggie Otis

### ZILKER PARK, SUNDAY, OCTOBER 6

He walked onstage in a well-tailored, elegant black suit, oversized shades, and slicked-back hair, looking like he could be Prince's father. Once he strapped on his black Les Paul and began leading his equally dapper band through its opening changes, you realized 59-year-old Shuggie Otis is truly the bridge between Prince and Sly Stone.

Scion of the founding West Coast R&B dynasty going back to his father, classic Forties/Fifties bandleader Johnny Otis, Shuggie's Sunday set demonstrated many amazing qualities. For one, how to preside over an audience while rooted to one spot and just waiting. This is how enormous the man's stage presence is: He does not have to move a muscle, fingers and vocal chords aside.

Secondly, this man and his music can make every butt in a dwindling house shake unfettered, yet he and his songs remain unruffled. Shuggie's sounds are definitely the smoothest to ever have a South Central address.

Third, Otis' guitar work draws a direct line to the second word in the phrase "rhythm & blues." He not only knows his Hendrix, he knows his B.B. King. How the man can cut like he does and still retain a mellow tone on his instrument is a true mystery.

Then he uncorks his hands-down masterpiece, "Strawberry Letter 23," and it's orgasmic. Most performing songwriters would kill to have such a career-defining classic. Otis knows this, and he respects it, but he hasn't peaked yet. What a blessing to come to him with this knowledge. (7:30pm, Zilker Tent stage)

— Tim Stegall



SANDY CARSON

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## Atoms for Peace

ZILKER PARK,  
SUNDAY, OCTOBER 6

Atoms for Peace generates 21st century trance music for the *Kid A* generation, a soundtrack to a life coded in zeroes and ones. The band – Thom Yorke, Red Hot Chili Peppers bassist Flea, drummer Joey Waronker, Brazilian percussionist Mauro Refosco, and producer Nigel Godrich

– doesn't write songs. They create mazes, sinewy tracks with no clear ending or beginning, the kind that mess with your depth perception, especially in a live setting.

Those hoping to hear Radiohead covers had to settle for "Paperbag Writer," a *Hail to the Thief* B-side with cold, exhaling synths. The rest of the 100-minute set with two encores pulled evenly from Yorke's 2006 stunner *The Eraser* and the group's proper debut, this year's *Amok*. Even when Yorke started alone at piano, as in his revision of 1998 Unkle collaboration "Rabbit in Your Headlights" or "Ingenué," there were no ballads, just scribbled sentiments and inhabitable worlds of disembodied melody and echo.

For his part, Flea prowled the stage as if performing a spirit-possession ceremony on himself – hunched, head-banging, stepping over imaginary trip wires, arms at times outstretched – with a primal urgency more theatrical than Broadway's *Fela!* In "Skip Divided," his melodica served as a literal snake charmer to Yorke, awakening something inside him, while their wicked three-part interplay with Godrich on standout "Feeling Pulled Apart by Horses" locked in tighter than Tor encryption.

Initial closer "Cymbal Rush" captured Atoms for Peace's process in real-time: It started with hyper-kinetic rhythms thickened by Flea's pulsing bass, to which Yorke added stabs of piano to match Godrich's post-rock guitar, all leading to a dance break that found Yorke raving like a wind-up doll cranked too far. **(7:40pm, Lady Bird stage)**

– Austin Powell



SHELLEY HIAM

## Lionel Richie

ZILKER PARK,  
SUNDAY, OCTOBER 6

Lionel Richie is a godsend. His teeth are perfectly white; he must have 48 of them. And when he smiles, you can see each and every one.

The 64-year-old's an unstoppable force scoffing in the face of the immovable object that is time. Challenge him for a moment: Lionel could go "All Night Long."

"We gonna remember three things," he announced early in his fast-paced, tight-as-it-gets tour of the Tuskegee titan's silky smooth career. "Where you were, what you were doing, and who you were doing it with."

Then he commenced a rousing rendition of "Easy" from the bench of a black Grand Illusion piano. Richie sent a karmic kick in the keister to anybody who ditched the Commodore to see Thom Yorke's Atoms for Peace, ragging on their collective asses by reminding his estimated 35,000 fans that he's got 45 years of songs to spread to all the mommas and babies in the house.

There ain't enough space to list the jams Lionel laid down Sunday night. He hung all the hits ("Endless Love," "Ballerina Girl," a massive "We Are the World" sing-along to close out the night), flashed his own favorites ("Dancing on the Ceiling," "Running With the Night"), and dug down into the Commodores ("Brick House").

He packed the star power of Stevie Wonder with the showmanship of Kanye West. It was the most exhilarating ACL headliner we've seen in years. **(8:30pm, Samsung Galaxy stage)**

– Chase Hoffberger



SANDY CARSON

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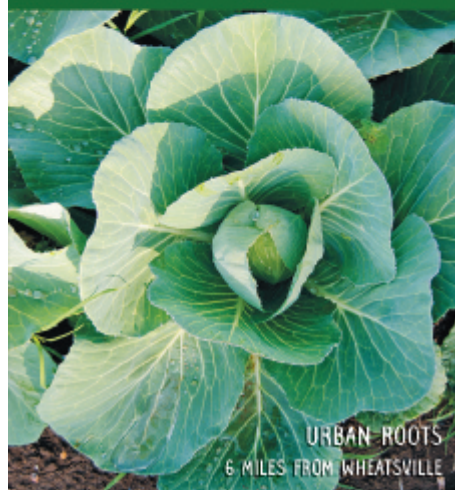
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CONTINUED FROM P.36

# Foraging Near Zilker



Find more great places to eat, even farther away from ACL Fest, at [austinchronicle.com/restaurantguide](http://austinchronicle.com/restaurantguide).

- 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) **BABY ACAPULCO SOUTH** Great enchiladas and multiflavored margaritas that should come with warning stickers: "Muy bueno!" 1628 Barton Springs Rd.
- 3) **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.
- 4) **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.
- 5) **AUSTIN JAVA CAFE & BAR** Beyond the morning cup o' joe, Austin Java offers an array of sustenance plus luscious desserts. 1608 Barton Springs Rd.
- 6) **FLIPNOTICS COFFEE** Enjoy baked goods, sandwiches, and friendly service on the terraced decks out back - a 2009 "Best of Austin" Critics Pick for Best Outdoor Seating. 1601 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) **GREEN MESQUITE BARBEQUE** 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.

9) **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.

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

11) **COFFEE BEAN & TEA LEAF** Enjoy sandwiches, pastries, and free wi-fi at this Zilker-area coffeehouse. 221 S. Lamar.

12) **PAGGI HOUSE** The motto here is; "Nothing you expect, everything you want." An eclectic interpretation of American regional cuisine in a sophisticated, revamped setting makes this old favorite a Downtown destination. 200 Lee Barton.

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, made with eggs and spinach resting on corn pudding; or her version of migas, 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 Rd.

14) **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.

15) **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.

16) **ZAX RESTAURANT & BAR** American bistro cuisine here: fluffy crab cakes, classic Caesar salads, and meaty burgers with bleu cheese. Try the make-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.

17) **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.

18) **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.

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

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

21) **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.

22) **AUSTIN'S PIZZA** This local upstart takes aim at the big delivery chains by offering pizzas - with gourmet ingredients and good crust - for practically a steal. 1817 S. Lamar.

23) **EL MESÓN TEQUILERIA** 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.

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

23) **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.

23) **LICK** Lavender, Salted Caramel, and Caramelized Carrots and Tarragon are just a few flavors at this all-organic, all-Texas ice cream parlor. 2032 S. Lamar.

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

25) **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.

## BARTON SPRINGS POOL INFO

Beastly heat? Torrential rain? Or, dare we tempt fate, nothing but blue skies? You never know what kind of weather will greet ACL Fest, but this much is a given: In any and every kind of weather, Barton Springs is a good place to be. Fed by underground springs and chillin' at a constant 70 degrees, it's a spot of serenity that's functional, too. Admit it. You're starting to smell kinda funky. Go take a bath in our city's restorative waters. The music will still be there when you get back.

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