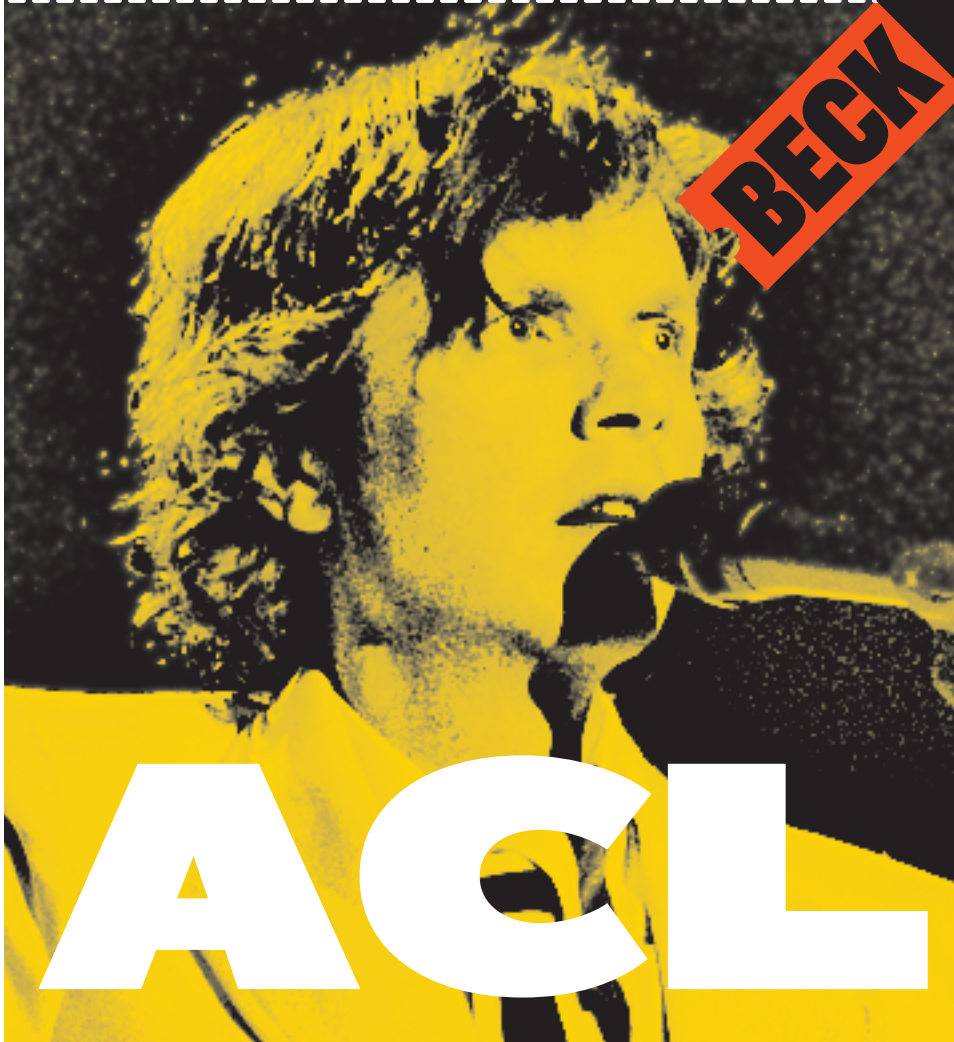


THE AUSTIN

CHRONICLE

2014



EMINEM

OUTKAST

WEEK

BECK

SKRILLEX

ACL

PREVIEW

FIRST WEEKEND

- 10** FRIDAY AND SATURDAY FACE-OFFS
- 12** SATURDAY ACL PREVIEW
- 22** SUNDAY ACL PREVIEW
- 28** NEW AT ACL'S AUSTIN EATS
- 29** ACL AFTERSHOWS
- 30** ZILKER AREA RESTAURANTS BARTON SPRINGS INFO

TWO WEEKENDS AGAIN DEMANDS MULTIPLICITY!

BY RAOUL HERNANDEZ

Last year, inaugural edition of the dual weekend configuration, ACL Fest felt entirely *Groundhog Day*. The same rave – give or take the locals and a notable act here and there – staged twice. This time around, with Lorde headlining week two only, another bit of Harold Ramis genius comes to mind: *Multiplicity*. For the first time since its 2002 inception, Zilker Park's annual music occupation ponies up five legitimate marquee toppers, at least four of which could own the peak slot by themselves. Quartet also equals the number of those acts playing directly opposite one another. Catch half an EDM fry, then hit the rap, right? Or begin at "Bombs Over Baghdad" and end with "Loser." Sure, of course. Except two of those four aren't in any way a lock to return this way, so full sets by them might well preclude Beck or Skrillex (let's say) by sheer necessity. That's where *Multiplicity* comes in. Like Michael Keaton, you'll need to clone yourself. More than a few Austin music fanatics already attend both weeks, and given the second coming of the Replacements, consecutive weekend ACL sets tip toward "two are better than one." That's certainly the *Chronicle's* position: two ACL Fest music supplements, but different performances. Some staples will overlap, but little else. And it debuts via Earache! first (austinchronicle.com/music) and on Twitter (@AusChronMusic). Is there enough of you to go around for all this? Imagine, an 8 Mile version of you at Eminem while your glowstick side gets out-of-body at Skrillex. Possibilities short-circuit the musical mind. Sign me up for the waiver. – Raoul Hernandez

ON THE COVER

OUTCAST BY JOHN ANDERSON
EMINEM, BECK, AND SKRILLEX BY GARY MILLER

ELIZABETH MCQUEEN

1:30PM, AUSTIN KIDDIE LIMITS



When Elizabeth McQueen finally stepped down off the Asleep at the Wheel bus – home to Austin's locomotive Western swing act and her chariot for the last eight and a half years – the singer wasn't sure what terra firma held for her. That's when longtime friend David Lazaroff of the now St. Louis-based Brothers Lazaroff asked if he could remix songs from *The Laziest Girl in*

Town, McQueen's solo jazz album from 2010.

"When he came back to me, I loved those songs again," she says brightly one morning at Cherrywood Coffeehouse.

That prompted McQueen and Lazaroff to launch a Kickstarter campaign in order to re-record six of the 10 songs, punching up the material with beats and distortion.

"Around the time we were finishing it up, it was becoming apparent that I was going to leave Asleep at the Wheel," she continues. "I had a choice to make: Do I continue doing Western swing? That would make a lot of sense – country or just Americana in general – which at that point I wasn't really feeling.

"Or do I just do a total 180?"

EMQ, the trio of McQueen, Okkervil River guitarist Lauren Gurgio, and bassist Lindsay Greene on Moog and MicroKORG, now follows in the wake of *The Laziest Remix*. Further electronic exploration on a summer EP – Patsy Cline meets Merrill Garbus – finds the young mother of two blipping smooth, eclectic quirk. Expect subtle shades of it at her Austin Kiddie Limits set, which skews musically to a much younger demographic.

"I knew that transitioning into being a leader again was going to be a little uncomfortable for me, but I wanted to work with people where I could say I don't know what I'm doing. And it's worked out nicely, because they're my friends and they know me." – Nina Hernandez

"I HAD A CHOICE TO MAKE: DO I CONTINUE DOING WESTERN SWING? OR DO I JUST DO A TOTAL 180?"



YOUNG & SICK

11:30AM, MILLER LITE STAGE

Dutch artist Nick Van Hofwegen designed album art for Foster the People and Robin Thicke before launching his alter ego, *Young & Sick*, into music. After April's eponymous debut, the electro soul misfit put together a trio and hit the festival circuit, translating velvety smooth harmonies to a stripped-down live set. – Nina Hernandez

ASLEEP AT THE WHEEL

12:15PM, HONDA STAGE

The past year brought two major departures for Asleep at the Wheel, singer Elizabeth McQueen and fiddle maestro Jason Roberts both stepping out solo. Yet Austin's Western swing mainstays – perennial ACL Fest openers – ride strong into their 44th year behind bandleader Ray Benson and new talents Katie Holmes on fiddle and Emily Gimble extending her grandfather's legacy on keys and vocals. – Doug Freeman

BLEACHERS

Strange Desire (RCA)

If the name Bleachers hints at a rough and tumble garage-punk band in the modern tradition of Ty Segall, the fidgety indie rock of "I Wanna Get Better" and widescreen, Robert Smith-aping goth-pop bombshell "Rollercoaster" will disabuse you of that notion. Fun guitarist Jack Antonoff was finishing up his day job's extensive world tour last year when *Strange Desire* made it onto tape in secret. It doesn't sound like an afterthought. Deep cuts like the seasick "Take Me Away," which features a spellbound Grimes stalking the chorus, and "You're Still a Mystery," maybe the biggest love song his main band never wrote, crackle equal parts microscopic twee and universe-swallowing, John Hughes power. Jack Antonoff has figured out how to write an album all by himself. (3:15pm, Miller Lite stage)

★★★

– Luke Winkie



CONTINUED ON P.4

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ANA TIJOUX

Vengo (Nacional)

Vengo doesn't bust a single as indelible as "1977," title track off the 2008



album that put Ana Tijoux on the musical map from NYC to France, where she was born while her family lived in political exile from Chile. Nevertheless, the political MC's fourth long-player flashes the old-school boom bap of Golden Era hip-hop, deftly blending indigenous Andean roots and the revolutionary folk of Sixties nueva canción. KRS-One meets Inti-Illimani meets Victor Jara. Tijoux explores those ancestral roots on the opening title track, shoots verbal bullets at the patriarchy on "Antipatriarca," and tackles colonialism alongside Palestinian rapper Shadia Mansour on "Somos Sur." Throughout it all, Tijoux raps the atlas, addressing issues of global injustice, while remaining deeply spiritual and personal, most evident on "Emilia," a love song to her second offspring. Rapper, singer, mother, griot – Ana Tijoux does the land of poets proud.

(4:15pm, Sculpture stage)

★★★★

– Thomas Fawcett

JON BATISTE & STAY HUMAN

2:15PM, SCULPTURE STAGE



THE NAME BATISTE RIVALS NEVILLE AND MARSALIS AS THE CITY'S LEADING MUSICAL CLANS.

Grinning ear to ear becomes an involuntary reaction in the presence Jon Batiste. For the New Orleans keyboardist/multi-instrumentalist – the name Batiste rivals Neville and Marsalis as the city's leading musical clans – *Social Music* arrives as more than his new album. It's a mission statement.

"It's social and community-based," he says. "We want to create a sense of community wherever we go."

Born in the NOLA suburb of Kenner, Batiste came of age deep within a family musical legacy. One of the lead characters in *Treme*, the HBO series in which he had a recurring role, was based on a relative. He's lived in New York since enrolling at the Lincoln Center for the Performing Arts' Juilliard School 10 years ago, but his heart beats one rhythm only.

"[New Orleans] is so unique in that it's maintained that aesthetic for 100 years," he marvels. "There's no place like it in the world. It represents that free-to-be mentality, that American philosophy that everybody is welcome. It's one of the few places where music is still part of the culture and everyday life."

Batiste and his band Stay Human propagate the Crescent City's second-line tradition of taking music to the streets. They've recorded while crammed amongst commuters on subway cars and host "love riots," parading their music through the streets of their home base.

"Good music all has a backbone. If your music doesn't have a backbone and you don't stand for something that's actually authentic to who you are – that you live and die by – then it's not good music. It's not going to affect anybody."

– Thomas Fawcett

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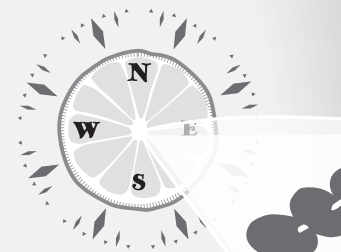
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THE PREATURES

1PM, AUSTIN VENTURES STAGE

In the Eighties, the Preatures would've ruled radio. The Sydney quintet's guitar pop goes for the melodic jugular with twin axes and Izzi Manfredi's charismatic larynx. The band made a splash in March at SXSW with earworms "Better Than It Ever Could Be" and "Is This How You Feel?" The Jim Eno-produced *Blue Planet Eyes* waits on deck.

— Michael Toland

TEMPLES

1:15PM, MILLER LITE STAGE

Formed in 2012, this UK quartet revives an exquisite strain of British psych-pop on its debut *Sun Structures*. Lead salvo "Shelter Song" gets dosed by an archetypal 12-string riff likely to summon a beatific sway. Their moonlit performance at Austin Psych Fest this spring was stiff in spots, but a summer on the festival circuit will have ironed out such bumps.

— Greg Beets



JIMMY CLIFF

2:15PM, HONDA STAGE

Jamaican vocal great Jimmy Cliff remains a global master of translating triumph into song. Signature compositions "You Can Get It If You Really Want" and "Many Rivers to Cross" summon inner strength to overcome struggles both social and personal.

"It's a seed planted in me by my family, this positive way of looking at life," says the 66-year-old, whose buoyant tenor sounds as powerful today as it did on his first single 52 years ago. "Although we had an economically poor upbringing, we were spiritually and intellectually quite rich.

"I want my performances to be vibrant and uplifting," he continues. "A year after my concert, I hope people say, 'Wow! I still feel energized by that performance. I feel like I can go to work today. I want to live!'"

Cliff's deep catalog stacks hourlong festival sets with just such indelible potential: his canonized *The Harder They*

Come standards, which includes the oppressor-crushing title track and the meditative "Sitting in Limbo," as well as charting covers of "Wild World" and "I Can See Clearly Now," plus singles like "Wonderful World Beautiful People" and "Vietnam." The latter's updated its refrain on another war-torn country.

"I saw that Afghanistan was turning out to be another Vietnam, so that's just highlighting what happened then for it not to happen again," he explains.

The Rock and Roll Hall of Famer, whose musical footprint treads through ska, rocksteady, and reggae, chuckles at the notion that he's Jamaica's greatest living ambassador.

"Well, it's good these days that they're calling me that kind of name because in my career I've been called many worse names," he laughs. "I am the innovative one of Jamaica's music scene, the one who has never stayed where they think I belong."

— Kevin Curtin

CONTINUED ON P. 6

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ANA TIJOUX

4:15PM, SCULPTURE STAGE

Chilean MC Ana Tijoux can finally hear me. Between us, we've used four different phones to get a good connection. "Hello" has been traded so many times it sounds like an echo.

This happens via Mexico, where the hip-hop powerhouse busies herself promoting her fourth full-length, *Vengo*. Just short of an hour, it's an invigorating blend of cascading flow and airy folk. The song "Antipatriarca" rails against sexism in mainstream society.

"Publicity emails and commercials presenting women as a piece of meat ...," she laments. "Pressure that we should always be young, and that we should be

very afraid about time, almost like it's a problem. The song talks about that – to be proud of being a woman."

That message resonates throughout Tijoux's oeuvre: the hyper-sexuality characterizing female rap artists.

"I don't think it's only about hip-hop," she insists. "All of pop culture shows the body of the woman as a product. The vision of a man and a naked woman.

"It's a very pornographic, capitalist vision. Many men love to see this kind of video, but they hate to think it could be their mother or sister. Then it's not interesting anymore."

– Nina Hernandez

**THE MESSAGE RESONATES THROUGHOUT TIJOUX'S OEUVRE:
THE HYPER-SEXUALITY CHARACTERIZING FEMALE RAP ARTISTS.**



▲ JONES FAMILY SINGERS

1:15PM, SCULPTURE STAGE

After owning ACL's gospel tent for too many years to count, this Bay City family band has grown its flock far beyond state lines. They brought high-energy salvation to the front steps of New York's Lincoln Center this summer, and latest release *The Spirit Speaks* packs swinging arrangements that remind you where rock and soul music stem from. — Greg Beets

ROBERT ELLIS

2PM, AUSTIN VENTURES STAGE

Robert Ellis knows that sometimes you need to leave to discover where you're from, and this year's *The Lights From the Chemical Plant* (New West), looks back on the Houston songwriter's move to Nashville. Ellis' third LP glows with memories from his Lone Star upbringing, while continuing to expand his eclectic take on Americana with touches of jazz, R&B, and pop melodicism behind his distinct nasal twang. — Doug Freeman

OZOMATLI

Place in the Sun
(Vanguard)

Bolstered

by Jurassic 5 staples Chali 2na and Cut Chemist on their 1998 debut, Ozomatli emerged on the L.A. club scene with a fresh mix of hip-hop, cumbia, salsa, y más. Sadly, sixth studio disc *Place in the Sun* culminates a long drift toward global pop banality. "Brighter" is an embarrassing reggae tune given little help from Dave Stewart of Eurythmics, a notch above Canadian rasta-pop chart-toppers Magic! but still somewhere south of Sublime. "Ready to Go," with its electro arena beat and peppy chorus might have been rejected as this year's official World Cup theme. On an album of lows, "Only Love" bottoms out with a record number of clichés crammed into three minutes flat. Proceedings mercilessly draw to a close on "Time to Go," solid advice for a group fresh out of ideas. The sun has finally set on Ozomatli. (6:15pm, Sculpture stage)

★

— Thomas Fawcett

CONTINUED ON P.8

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CHVRCHES

4:15PM, HONDA STAGE



"That was when stuff really started going for us," points out Martin Doherty, the producer at the heart of Chvrches' steely, electrified sound. He's talking

about South by Southwest 2013, when his Glaswegian trio roared through Austin and secured a deal on Virgin Records for full-length debut *The Bones of What You*

THE IMAGE OF A YOUNG DOHERTY SKULKING AROUND SCHOOL WITH HIS ONCE DYED-BLACK HAIR AND ADMITTED "EMO PHASE" PUTS HIM IN A LEAGUE OF ELECTRO AUTEURS LIKE JAMIE XX AND RADIOHEAD'S JONNY GREENWOOD.

Believe. The sheer vitality of its grooves hasn't abated.

"The first music I was interested in growing up was happy hardcore, rave," he says, reflecting on the crackling hooks of his instrumentals. "This was before the Internet, so there wasn't any peer-to-peer stuff going on. We were swapping rave tapes in school hallways."

The image of a young Doherty skulking around training school with his once dyed-black hair and admitted "emo phase" puts him in a league of electro auteurs like Jamie XX and Radiohead's Jonny Greenwood. The quiet one of the trio is also its lifeblood. The XX would be lost without Jamie's shuttering, monochromatic bass, much like how Chvrches relies on Doherty's blue-lightning calamity.

"I'm definitely a person who occupies himself with music on a daily basis," acknowledges he who received his first synthesizer at the age of 12. "If I'm not listening or discovering, I'm probably behind a computer making it. It's one of the ways I get through." — Luke Winkie

BLACKBERRY SMOKE

Leave a Scar: Live in North Carolina (3 Legged)

Rock bands

flagrantly preserving the Seventies can hardly do it better than firing up that staple of the Me Decade: a double live album. Atlanta's Blackberry Smoke wave the Southern rock flag, so a 2-CD set in the tradition of Skynyrd's *One More From the Road* and the Allmans' *At Fillmore East* feels like an inevitability. Of course, the frame of reference has changed, as bands that once would've opened for the Who now tour with the Zac Brown Band and Eric Church. Blackberry Smoke walks the line between arena rock and country without caring a whit about genre, laying guitar-centric anthems like "One Horse Town," "Son of the Bourbon," (which quotes "Whiskey River" at the top), and "The Whippoorwill" with eager ease. *Leave a Scar* demands a lighter-waving close-up. (7:15pm, Austin Ventures stage)

★★★

— Michael Toland



LAKE STREET DIVE

3:15PM, AUSTIN VENTURES STAGE

February's *Bad Self Portraits* found these New England Conservatory graduates upgrade from technically proficient underdogs into a full-blown, TV-endorsed, blue-eyed soul rescue squad. Built on the depth of singer Rachael Price and bassist Bridget Kearney's upright bass, they're one of the most refined crews gigging.

— Chase Hoffberger

J. RODDY WALSTON & THE BUSINESS

5:15PM, AUSTIN VENTURES STAGE

A slovenly simulation of Jerry Lee Lewis bangs on the piano less throughout *Essential Tremors*, the 2013 disc that shot this Baltimore Business into the national picture. Their grated, strained namesake still struts nonetheless. That's especially true in the live arena, where the wild foursome's prone to improvising.

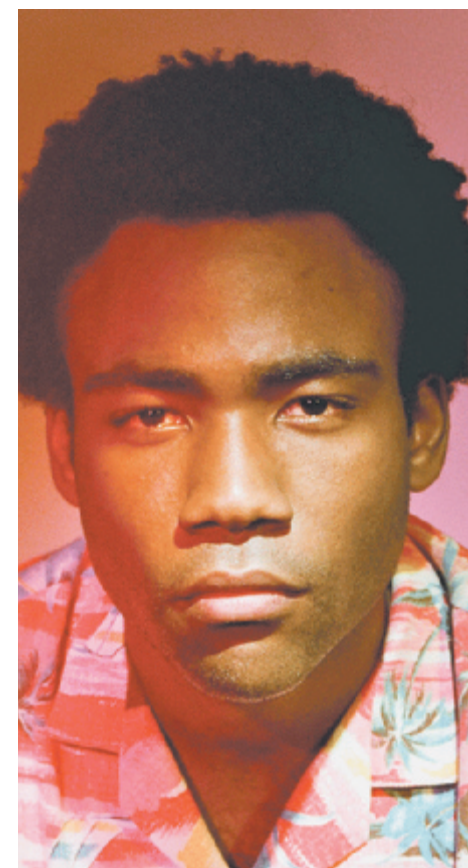
— Chase Hoffberger

CHILDISH GAMBINO ▶

6:15PM, HONDA STAGE

Childish Gambino destroys the convention of what you believe a rapper should look like, talk like, act like. Short of the authenticated drug dealer types, he may be the "realist" rapper out there. On sophomore major label release, last year's *Because the Internet*, working actor Donald Glover, who was recently cast to voice Spider-Man in the new Disney rendition, and his alter ego are closer to symbiotic unification than ever.

— Kahron Spearman





ST. VINCENT

5:15PM, RETAILMENOT STAGE

Though occasionally landing in New York, Annie Clark effectively doesn't have a home. If she does, it's on the road performing as St. Vincent. The Texas-reared guitarist does, however, migrate back to Dallas for part of the year.

"I love Texas," she acknowledges. "Texas is my home. I'm very glad I was raised there. I think it breeds a very specific kind of weirdo."

"TEXAS IS MY HOME. I'M VERY GLAD I WAS RAISED THERE. I THINK IT BREEDS A VERY SPECIFIC KIND OF WEIRDO."

It's said demographic that's been ensnared with quirky choreography and inverted pop chops for fourth solo LP *St. Vincent*. The multi-instrumentalist, always on the vanguard of critical praise, preserves her grounding nonetheless.

"If you're Texan, it means you don't come with the pomp and circumstance," she explains. "There's always this grounding that I really appreciate. The expression I always heard growing up was, 'Don't get too big for your britches.'"

Despite that adage, Clark acknowledges the Lone Star State's penchant for producing incredible talent – a category she likely would not place herself in, although it fits neatly.

"It's not a crabs-in-a-barrel situation. There are so many successful people from Texas. It's a place where people can really thrive. I don't know if it has to do with physical space, or resources, or whatever."

– Abby Johnston

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BECK/OUTKAST

BY KAHRON SPEARMAN
BOTH: 8:15PM, SAMSUNG/HONDA STAGE



JOHN ANDERSON

GARY MILLER

FESTIVAL OFFERS

FRIDAY

SKRILLEX/EMINEM

BY CHASE HOFFBERGER
BOTH: 8:30PM, HONDA/SAMSUNG STAGE



PHOTOS BY GARY MILLER

SATURDAY

BECK

Years Active: 29
Hometown: Los Angeles, Calif.
Number of Albums: 12
Career High Point: *Sea Change*

Grammy Nominations/Wins: 12/3
Musical Weapon of Choice: 1449 Silvertone Danelectro

Notable Collaborators: Childish Gambino, Pharrell Williams, Thurston Moore, Stephen Malkmus

Songs He Has to Play: "Loser," "Lost Cause," "Where It's At"

Best Lines: "There's a destination a little up the road/ From the habitations and the towns we know/ A place we saw the lights turn low/ The jigsaw jazz and the get-fresh flow" ("Where It's At")

Last Show in Austin: April, 2014

Associative Dance: nonsensical

Signature Accessory: Indiana Jones hat

Early Occupations: Video store clerk in Silver Lake "doing things like alphabetizing the pornography section."

Why One Over the Other?: After a long recovery from a spinal injury, expect a genre-bending set.

OUTKAST

Years Active: 15 (nonconsecutively)
Hometown: Atlanta, Ga.
Number of Albums: six
Career High Point: Album of the Year Grammy for 2003's *Speakerboxxx/The Love Below*

Grammy Nominations/Wins: 16/6

Musical Weapon of Choice: Roland's legendary drum machine, the TR-808

Notable Collaborators: Killer Mike, Goodie Mob, UGK, Raekwon, Erykah Badu

Songs They Have to Play: "Ms. Jackson," "Hey Ya!," "B.O.B. (Bombs Over Baghdad)"

Best Lines: The entirety of "SpottieOttieDopaliscious"

Last Show in Austin: April 1, 2001 (!)

Associative Dance: "Bankhead Bounce"

Signature Accessories: Jordans and a rope chain with a Dungeon Family charm (Big Boi); pink wig (André 3000)

Early Occupations: Sold crack, boosted cars

Why One Over the Other?: With no album on the horizon, this will likely be the last go-round for the duo.

SKRILLEX

Name: Sonny John Moore
Age: 26
Hometown: Los Angeles, Calif.
Height: 5'4"

Other Bands: From First to Last, Sonny & the Blood Monkeys, Twipz

Biggest Fuck You to the Music Industry: "Rock That Body" with the Black Eyed Peas

Hairstyle: Shaved on left, long on the right

Trouble With That Hairstyle: Once lit long side on fire with his own birthday cake candles

Number of Albums: 1
Grammy Nominations/wins: 8/6

Peak Austin Moment: SXSW 2012 at Mohawk

Song He Has to Play: "Scary Monsters and Nice Sprites"

Song He Shouldn't Play: "Scary Monsters and Nice Sprites"

Noteworthy Nemesis: Gillian Welch

Duet: "Dirty Vibe" with Diplo, G-Dragon, and CL

Famous Flame: Ellie Goulding

Why One Over the Other?: Neon shirt? Check. Shades? Check. Partying tonight? From dusk 'til dawn.

EMINEM

Name: Marshall Bruce Mathers III
Age: 41
Hometown: Detroit, Mich.
Height: 5'8"

Other Bands: D12, Bad Meets Evil

Biggest Fuck You to the Music Industry: "Ass Like That"

Hairstyle: Short, bleach-blond

Trouble With That Hairstyle: Early Aughties ended

No. 1 Albums: 7
Grammy Nominations/Wins: 39/13

Peak Austin Moment: ACL Fest 2014

Song He Has to Play: "My Dad's Gone Crazy"

Song He Shouldn't Play: "Love the Way You Lie"

Noteworthy Nemesis: Mariah Carey; Christina Aguilera; Moby; Tipper Gore; Triumph, the Insult Comic Dog

Duet: "Forgot About Dre," with Dr. Dre

Famous Flames: Kim Scott

Why One Over the Other?: One of the most talented tongue-twisters on the planet.



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NOV 1>

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NOV 18>

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w/ SUICIDAL TENDENCIES & EXODUS

NOV 19>

KUTX WELCOMES A NIGHT WITH

CHRISSIE HYNDE

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TROMBONE SHORTY & ORLEANS AVENUE

2:30PM, HONDA STAGE

Hailing from New Orleans' Tremé neighborhood, Troy "Trombone Shorty" Andrews occasionally obliterates the boundaries of jazz. "SupaFunkRock" he calls it.

"Basically, it's us being influenced by New Orleans music," he posits. "You got the Neville Brothers – we really don't know what to call them. They have R&B songs. They have some zydeco music. It's just what the city creates, like gumbo.

"Then, you're gonna have some high-energy rock & roll, some high-energy funk, some R&B, some hip-hop."

Going your own way can be an incredible undertaking, especially in an area in which reverence for jazz borders on orthodoxy.

"When I got old enough to realize that I didn't want to do what I was being taught, I kind of took off on my own direction," furthers the 28-year-old 'bone virtuoso. "I was just young enough to grow up listening to hip-hop, and have that be a part of my culture. I started to play my horn to hip-hop beats and rock beats. At some point, I realized that just because I play the trombone, or growing up in this particular style of music – jazz – I didn't see why I had to stick to that."

On his third disc for famed jazz brand Verve, *Say That to Say This*, Andrews teamed with singer/producer Raphael Saadiq to create a mash-up of funk and R&B as played by a New Orleans brass band.

"He's a legend, a great musician and songwriter," enthuses the bandleader. "We just let him guide us. It was a trade-off: we would bring some New Orleans-type things, and sometimes he was actually another member of the band.

"He would say, 'Try to go to this chord right here.' He would take it there and open our ears up to another level to even play those notes at that particular juncture."

– Kahron Spearman



"I STARTED TO PLAY MY HORN TO HIP-HOP BEATS AND ROCK BEATS. AT SOME POINT, I REALIZED THAT JUST BECAUSE I PLAY THE TROMBONE, OR GROWING UP IN THIS PARTICULAR STYLE OF MUSIC – JAZZ – I DIDN'T SEE WHY I HAD TO STICK TO THAT."

THE ROSEBUDS
SAND+SILENCE

THE ROSEBUDS

Sand+Silence (Western Vinyl)

If Ivan Howard and Kelly Crisp's fifth long-player, 2011's *Loud Planes Fly Low*, charted the death of a marriage – the North Carolina couple divorced in 2009 – its follow-up signals the birth of separate-but-equal lives. Co-produced by Bon Iver's Justin Vernon, *Sand+Silence* is all forward progress, from the "we can both feel alive" sentiment of the title track to the pop portent of "Mine Mine Mine," which sounds like Howard staking a claim. In fact, Crisp isn't much of a presence here, showing up primarily in a supporting vocal role while Howard, Vernon, and other musicians take the wheel. Closer "Tiny Bones" finds Howard singing outdoors, cricket song providing a sonic bed for the jangling acoustic piano, banjo, and guitar. As the song ends, the sound of soft rain promises renewal, but who's left to forge new ground? (11:30am, Miller Lite stage)

★★★

– Melanie Haupt

THE CHAIN GANG OF 1974

Daydream Forever (Warner Bros.)

"Why do people like you think everything is all right?" choruses the deceptively titled "Death Metal Punk" on the Chain Gang of 1974's sophomore slump. They should answer their own question. The brainchild of singer/multi-instrumentalist Kamtin Mohager, *Daydream Forever* overflows with the sunny vibes of the Denver native's new Los Angeles home, spinning a millennial's idea of state-of-the-art EDM: lava lamp synthesizers, roiling electronic percussion, and a general sense of ennui despite the laid-back, happy nature pervading the proceedings. "Miko" bursts with rock & roll aggression from guitars that may or may not be sampled, but that's a rarity here. Thankfully, so is the *oonse, oonse, oonse* propulsion and bombast driving most modern dance music. The best that can be said about this Chain Gang: At least it's imaginative. (11:30am, RetailMeNot stage)

★★

– Tim Stegall



MIKE & THE MOONPIES

NOON, AUSTIN VENTURES STAGE

The man who once fawned over George Strait now has a 12-inch vinyl split with the King of Country. This month's Daytrotter session marks a big little victory for Mike Harmeier and his Moonpies crew, the young sextet of Austinites who've spent the past seven years teaching hipsters how to two-step Wednesdays at the Broken Spoke.

– Chase Hoffberger

SPANISH GOLD

12:30PM, SAMSUNG GALAXY STAGE

Not quite a supergroup, the combined talent of Spanish Gold melds seamlessly on this year's debut disc, *South of Nowhere*. With Hacienda frontman Dante Schwebel, local instigator Adrian Quesada, and My Morning Jacket drummer Patrick Hallahan, the trio riffs garage-psych nuggets out of gritty R&B, swaggering through tunes inspired by the Laredo border with grooving percussion and melting guitar licks.

– Doug Freeman

POLIÇA

3:30PM, AUSTIN VENTURES STAGE

Two albums of liquid synth-pop and Minneapolis quintet Poliça can officially say they're big in the UK. Second effort *Shulamith* knifed its way to 33 on the English charts, after all. Not bad for a band about which the blogosphere forgot that "Lay Your Cards Out" burned its way across your screen way back in 2012.

– Luke Winkie

THE HEAD & THE HEART

4:30PM, SAMSUNG GALAXY STAGE

Seattle sixpiece the Head & the Heart followed up a highly successful Sub Pop debut with late 2013 release *Let's Be Still*. The album title was telling of the fiddling folk-pop crew, pulling them out of an acoustic-only approach and into electric guitar territory. Tireless touring has tightened the hooks, harmonies, and live set.

– Abby Johnston

CONTINUED ON P.14



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TUNE-YARDS

3:30PM, RETAILMENOT STAGE

On her third album, May's *Nikki Nack*, Merrill Garbus takes you on a Tilt-A-Whirl of nursery rhymes and hand claps. Don't let that playful nature throw you, though. Tune-Yards has a dark side.

"There's that danger of it being cutesy," admits the native New Englander. "It's interesting because I've had a lot of parents say to me, 'Oh, my 2-year-old really bounces around the room to 'Water Fountain.''"

Tunes with imagery of blood-soaked dollars, detailed on "Water Fountain," don't seem toddler appropriate and the song's author agrees.

"Yeah! I know. What are you letting your kids listen to?! But it's awesome, too."

Garbus drew the double-dutch aesthetic that runs throughout *Nikki Nack* from her love of children's entertainment. Utilizing morbidity to her advantage, she married joyous melodies with heavy prose.

"To me, children's art, really good children's art like Grimm's fairy tales and Roald Dahl and *Pee-wee's Playhouse*, which we referenced a lot in this album, combines these really childlike things with very dark and meaningful things. That's so exciting to me. You're hearing this nursery rhyme and it's about eating children."

This coat of many colors gets the weighty message across, but the messenger isn't afraid to have fun along the way.

"The vehicle lets you feel something different instead of being like, 'Life's so bad, and we're destroying our future generations,' which I could write a song about for sure. The difference is having it come in a neat little package where you're wondering what's happening. Then, you're like, 'Wait a second.' The heaviness hits you in a more powerful way, I think."

— Abby Johnston

"TO ME, CHILDREN'S ART, REALLY GOOD CHILDREN'S ART LIKE GRIMM'S FAIRY TALES AND ROALD DAHL AND PEE-WEE'S PLAYHOUSE, WHICH WE REFERENCED A LOT IN THIS ALBUM, COMBINES THESE REALLY CHILDLIKE THINGS WITH VERY DARK AND MEANINGFUL THINGS."

BENJAMIN BOOKER

(ATO)

"Where I'm going, I never know," declares Benjamin Booker at the outset of his debut LP, the sharp kicker to the opening salvo of an immaculately cascading riff beckoning Chuck Berry.

Benjamin Booker enthusiastically reels amid the unpredictable and unrestrained, the 25-year-old New Orleans-via-Florida songwriter's guitar ripping to drummer Max Norton's unbridled punk percussion. Excitement exhumes the reckless interplay between tradition and the innovation of an electrified juke joint in commencing double shot "Violent Shiver" and trembling "Always Waiting."

Booker's asphalt-scraped vocals are barely intelligible, yet carry a weariness that suits the hauntingly soulful moans of "Slow Coming" and almost whispered "I Thought I Heard You Screaming." He's equally raw unleashing his guitar on the low blues boogie of "Chippewa" and sawed-off shotgun burst of "Wicked Waters." The album's backside launches with equal invective, Booker quietly scathing against radio songs "produced by 40-year-olds in a high-tech studio" on "Spoon Out My Eyeballs" before upending in a fevered howl "to be real." Distortion rakes against the chugging "Happy Homes," while "Old Hearts" pumps a youthful if bittersweet punk anthem, and "Kids Never Grow Older" draws out achingly between angrily erupted choruses. The woozy croak of closer "By the Evening" crackles like a long-discarded and scratched 45. Benjamin Booker might not know where he's going, but he's well on his way. (1pm, Austin Ventures stage)

★★★★

— Doug Freeman



▲ AVETT BROTHERS

6:30PM, HONDA STAGE

The days of Scott and Seth Avett, along with upright bassist Bob Crawford, kicking in the back-porch door of Americana seem distant with the North Carolina outfit now expanded to a touring sevenpiece in its second decade. Though their raucous, melodic howls have paved the way for current folk-pop revivalism, the Avetts' mix of cathartic stomps and emotional ballads remains vital on last year's eighth studio effort, *Magpie and the Dandelion*. — Doug Freeman

BEATS ANTIQUE

6:30PM, SCULPTURE STAGE

A reason for celebration in the lockjaw EDM scene, the black-clad trio of David Satori, Zoe Jakes, and Tommy Cappel offers festheads something more substantial than a preprogrammed set list. The San Fran livetronica ensemble features Cappel on drums, Satori on viola, percussion, and electrified lute, and the ethnically inclined electro-tribal oscillations of Jakes' hypnotic belly dancing — leaving audiences wide-eyed without MDMA. — Kevin Curtin

CONTINUED ON P.19



AUSTIN CITY LIMITS MUSIC FESTIVAL

OCTOBER 3-5

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ART MARKET

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

AT&T U-VERSE ART LOUNGE

Swing by the AT&T U-verse Art Lounge to see live art performances from Austin artists and get a chance to win prizes from Samsung & Speck during the GigaPower hour. Inside, see if you're eligible for U-verse with AT&T GigaPower, choose a custom free item, capture your experience with the Social Scrapbook, and charge all your devices.

AUSTIN EATS FOOD COURT

ACL Festival brings Austin's staple restaurants to Zilker so you don't have to leave to enjoy good food. Be sure to explore the local food scene in Austin Eats, the rotating roster of chefs at the Austin FOOD & WINE Festival's Chef Showcase, and the HOPE Farmers Market's farm-to-festival fare. There's something for everyone!

AUSTIN KIDDIE LIMITS PRESENTED BY LIFEWAY

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

CAMELBAK FILLING STATIONS

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

HONDA #SELFIE AREA

Visit the big yellow Honda shipping container near the main entrance to check out the all-new 2015 Honda Fit, plus get a chance to win one! Share your festival experience with #HondaStage and make it fun by using the custom #selfie mirrors inside the yellow container. No purchase necessary. See rules for details: Honda.us/hsmfr

HITSMILLERTIME PHOTO STATION

Bring your friends to the #ItsMillerTime Photo Station and take a picture that you can upload to Instagram or Twitter. Stop by and we'll also tell you how you can get a Miller Lite & ACL Fest-branded pint glass.

POSITIVE IMPACT ON CLIMATE AND COMMUNITY

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

RETAILMENOT BEST OF FEST DEALS

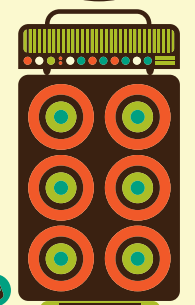
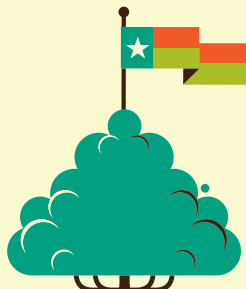
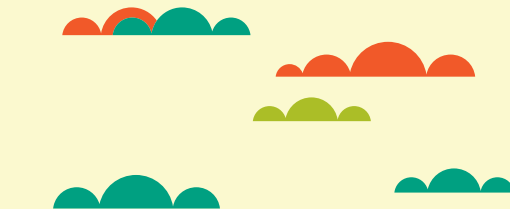
Save money at the fest and around town with the FREE RetailMeNot Coupons app. Score food deals and merch offers in Zilker Park and ENTER TO WIN VIP UPGRADES and TIX to the best ACL LATE NIGHT shows! Visit our tent by our stage for freebies and to tweet for treats. Share your pics using #RetailMeNotStage. Win. Save. Have fun with RetailMeNot!

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Festival-goers can interact with the Galaxy family of devices to get into the festival spirit by designing their own merch and listening to their favorite artists using Milk Music™. Samsung Galaxy Owners can swap for a fresh battery, earn rewards and win upgrades to the VIP Samsung Galaxy Owner's Lounge.

ST. VINCENT BILL MURRAY PHOTO BOOTH

Stop by the ST. VINCENT movie photo booth for free giveaways! ST. VINCENT — starring Bill Murray, Melissa McCarthy, Chris O'Dowd, Naomi Watts, and Terrence Howard — tells the story of a young boy who develops a heartwarming friendship with the retired curmudgeon next door (Vincent). In Select Theaters Oct 10. www.stvincentfilm.c



OVER \$10 MILLION contributed to Austin Parks Foundation since 2006.

\$182 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've finished rocking, hop back on for a return trip. The shuttles begin at Republic Square at 10AM and make their final return from the park at 11PM each day of the Festival.

CABS, BIKES, & SCOOTERS

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

SCHEDULED CLOSURES

ZILKER PARK GREAT LAWN

Sept. 22 – Oct. 25 closed to the public
Oct. 17 festival load out ends
Oct. 20 – 24 park maintenance

STRATFORD DRIVE AT NATURE CENTER DR & BARTON SPRINGS RD

Sept. 24 & 25 7am – 10pm daily
Oct. 3 12:01am – Oct. 6 3am
Oct. 10 12:01am – Oct. 13 3am
Oct. 14 & 15 10 pm daily

BARTON SPRINGS ROAD AT ROBERT E. LEE & ROLLINGWOOD DR

Oct. 3 12:01am – Oct. 6 3am
Oct. 10 12:01am – Oct. 14 3am

ROADS REOPEN OCT. 6-9

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

GOOD STUFF TO KNOW



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

Austin FOOD & WINE Festival's Chef Showcase

in the Austin Eats area will feature a different regional chef each day serving up a range of your favorite festival fare – with a twist. Now, any General Admission passholder can dig in to savory specialty food items from acclaimed Austin-area chefs, each day of the Festival.

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

At ACL Fest, you rock, you recycle, and you get rewarded! ACL Festival recycles and encourages fans to do the same by joining the Rock & Recycle Program. Pick up a bag of recyclables from the ground and you'll earn an ACL Festival shirt, KIND bars, and a chance to win a bike and 2015 ACL Passes! Visit a Rock & Recycle Center for more details.

Lost & Found: During the Festival weekend, turn in or look for lost items at the Info tent near the Barton Springs entrance. After the fest, report lost items online at acfest.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. Visit the Access Center just inside the Barton Springs entrance for more info.

Tag-A-Kid: Stop by a Tag-A-Kid booth to get a specially marked wristband for your kiddo. If you are separated, we can contact you.

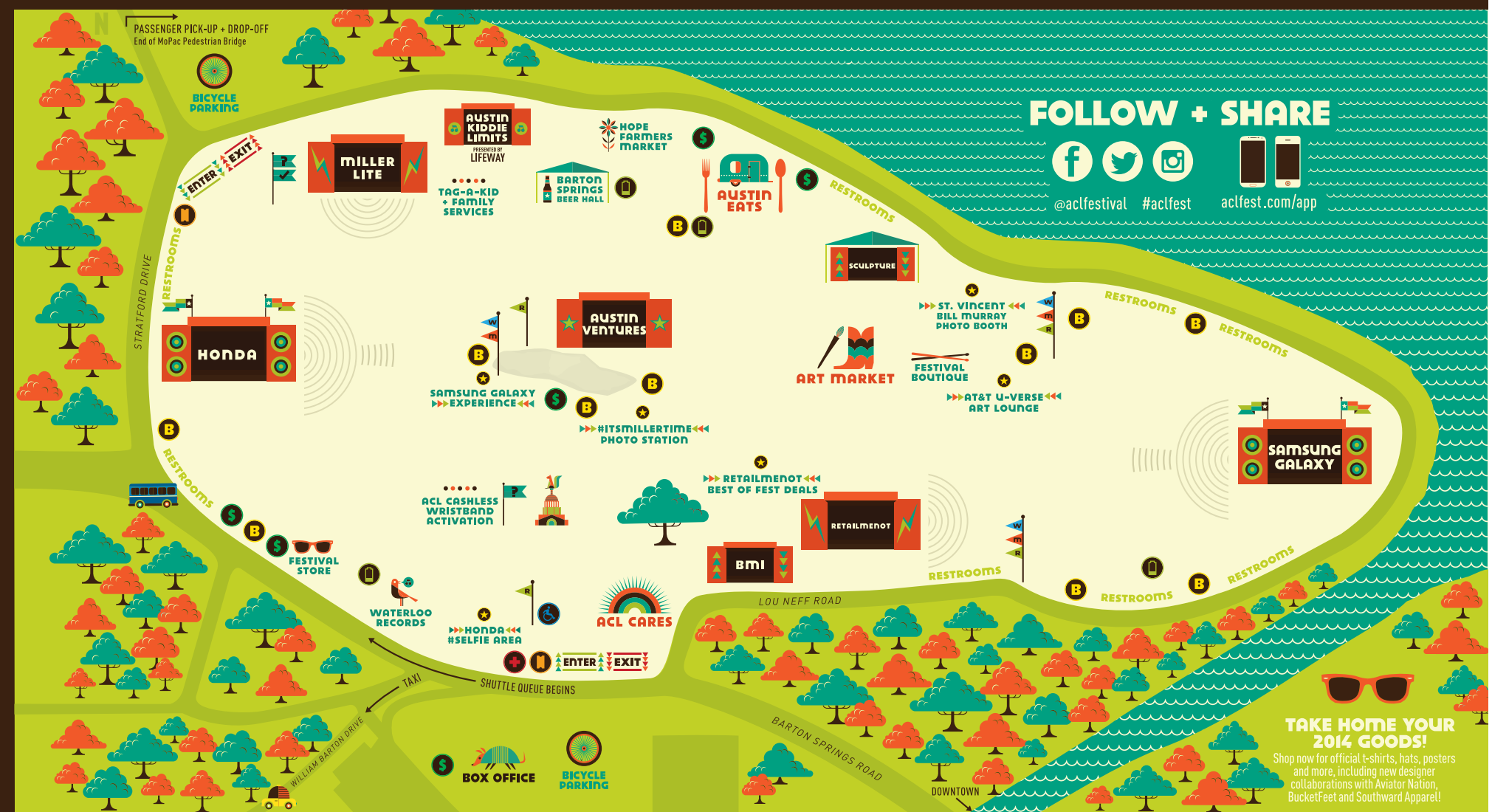
Watch #ACLFestLive: Red Bull TV is bringing Weekend Two of ACL Festival to your tablets, smart TVs, phones, and iOS or Android devices. That means October 10-12 is your weekend to get cozy and catch dozens of artists on two channels! Kicks off at 2pm CT daily at acfest.redbull.tv!



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- P. Terry's Burger Stand
- Shadertree Fresh Squeezed Lemonade
- Snowie
- Southside Flying Pizza
- Stubb's Bar-B-Q
- Tamate Addiction
- The Salt Cone
- The Peached Tortilla
- The Salt Lick
- Tiff's Treats
- Tinos Greek Cafe
- Torchy's Tacos

- HOPE FARMERS MARKET
- HOPE Farmers Market Juju Juice
- Lambas Royal Indian Foods
- Skull & Cakebones
- AUSTIN FOOD & WINE FESTIVAL'S CHEF SHOWCASE
- Jack Gilmore & Bryce Gilmore
- Jason Dady
- Blaine Staniford

ACL ART MARKET

- ACL Festival Boutique
- Austin Art Garage
- Chaos Card Company
- Drive By Press
- Exit82ART
- Futurgarb
- Gou-Gui/Africabound
- Greg Davis Photography
- Hatbox: A Modern Haberdashery
- Iona Handcrafted Books
- Leap Of Joy
- Leighelena
- Ornamental Things
- Parts & Labour
- Rokoko
- Rubypart
- SoLa
- Soldier
- Synergy Organic Clothing
- Texas Headgear
- Teysa
- The General Store
- The Spa Beyond
- TOMS Eyewear
- Vintage Ware
- William K. Stidham - Art

ACL CARES ORGANIZATIONS

- 10-ONE: New City Council, New Tune
- Anthropos Arts
- Austin Music Foundation
- Austin Music People
- KLRU-TV, Austin PBS
- Love Hope Strength
- Oxfam America
- Rainforest Partnership
- SIMS Foundation
- The Nature Conservancy

AUSTIN KIDDIE LIMITS

- AKL Family Beach
- Alex's Lemonade
- DrumZone
- Hip Hop Workshop with The O Brothers
- Lifeway's Art Mural Wall
- Punk Hairdoos
- Recycled Art Projects
- Rock Star Video Karaoke
- Rock'n Magnets with Cafe Monet
- School of Rock Petting Zoo
- Tag-A-Kid/Guest Services
- Tattoo
- The Little Yoga House's Zen Tent

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WEEKEND ONE		FRIDAY		OCTOBER 3, 2014					
		HONDA	MILLER LITE	AUSTIN VENTURES	AUSTIN KIDDIE LIMITS PRESENTED BY LIFEWAY	SCULPTURE	BMI	RETAILMENOT	SAMSUNG GALAXY
12 PM			Young & Sick 11:30 - 12:15	ARUM RAE 11:15 - 11:45		THE BARTON HILLS CHOIR 11:15 - 12:00		NIGHT TERRORS OF 1927 11:30 - 12:15	
1 PM	ASLEEP AT THE WHEEL 12:15 - 1:15			SPHYNX 12:00 - 12:40	SCHOOL OF ROCK 12:30 - 12:55	SHIELDS OF FAITH 12:15 - 1:00	MARC SCIBILIA 12:15 - 1:15		JAMES BAY 12:15 - 1:15
2 PM		TEMPLES 1:15 - 2:15		THE PREATURES 1:00 - 1:40	ELIZABETH TROQUEER 1:30 - 1:55	THE JONES FAMILY SINGERS 1:15 - 2:00		MOATS 1:15 - 2:15	
3 PM	JIMMY CLIFF 2:15 - 3:15			ROBERT ELLIS 2:00 - 2:40	SUGAR FREE ALLSTARS 2:30 - 2:55	JON BATISTE and STAY HUMAN 2:15 - 3:15	BLANK RANGE 2:15 - 3:15		CAPITAL CITIES 2:15 - 3:15
4 PM		BLEACHERS 3:15 - 4:15	LAKE STREET DIVE 3:15 - 4:15		RALPH'S WORLD 3:30 - 4:00			HOZIER 3:15 - 4:15	
5 PM	CHVRCHES 4:15 - 5:15					ANA TUOUX 4:15 - 5:15	LOS COLOGNES 4:15 - 5:15		PAOLO NUTINI 4:15 - 5:15
6 PM		SAM SMITH 5:15 - 6:15	J. RODDY WALSTON & THE BUSINESS 5:15 - 6:15					ST. VINCENT 5:15 - 6:15	
7 PM	CHILDISH GAMBINO 6:15 - 7:15					OZOMATLI 6:15 - 7:15	JON PARDI 6:15 - 7:15		FOSTER THE PEOPLE 6:15 - 7:15
8 PM		THE GLITCH MOB 7:15 - 8:15	BLACKBERRY SMOKE 7:15 - 8:15					BELLE & SEBASTIAN 7:15 - 8:15	
9 PM	OUTKAST 8:15 - 10:00								BECK 8:15 - 9:30

WEEKEND ONE		SATURDAY		OCTOBER 4, 2014					
		HONDA	MILLER LITE	AUSTIN VENTURES	AUSTIN KIDDIE LIMITS PRESENTED BY LIFEWAY	SCULPTURE	BMI	RETAILMENOT	SAMSUNG GALAXY
12 PM			WILD MOCCASINS 11:30 - 12:30	BLUE BEAR 11:15 - 11:45		WESLEY BRAY AND THE DISCIPLES OF JOY 11:15 - 12:00			THE CHAIN GANG OF 1974 11:30 - 12:30
1 PM	EMPIRES 12:30 - 1:30			MIKE AND THE MOONPIES 12:00 - 12:40	SUGAR FREE ALLSTARS 12:30 - 12:55	THE LEVITES 12:15 - 1:00		THE HUNTS 12:30 - 1:30	SPANISH GOLD 12:30 - 1:30
2 PM		THE ROSEBUDS 1:30 - 2:30		BENJAMIN BOOKER 1:00 - 1:40	SCHOOL OF ROCK 1:30 - 1:55	NIGHTBOX 1:15 - 2:00			MAC DEMARCO 1:30 - 2:30
3 PM	TROMBONE SHORTY & ORLEANS AVENUE 2:30 - 3:30			FALLS 2:00 - 2:40				TOR MILLER 2:30 - 3:30	REY PILA 2:30 - 3:30
4 PM					STEVE SONGS 2:30 - 2:55				REBELUTION 2:30 - 3:30
5 PM	INTERPOL 4:30 - 5:30							RALPH'S WORLD 3:30 - 4:00	
6 PM									
7 PM									
8 PM									
9 PM									

WEEKEND ONE		SUNDAY		OCTOBER 5, 2014					
		HONDA	MILLER LITE	AUSTIN VENTURES	AUSTIN KIDDIE LIMITS PRESENTED BY LIFEWAY	SCULPTURE	BMI	RETAILMENOT	SAMSUNG GALAXY
12 PM			HAERTS 11:30 - 12:15	HARD PROOF 11:15 - 11:45		GOSPEL SILVERTONES 11:15 - 12:00		NOSTALGHIA 11:30 - 12:15	
1 PM	MO 12:15 - 1:00			DAWN and HAWKES 12:00 - 12:40	THE Q BROTHERS 12:30 - 12:55	THE RIVER CITY CHRISTIANETTES 12:15 - 1:00	MODOC 12:15 - 1:00		THE DISTRICTS 12:15 - 1:00
2 PM		REUBEN and THE DARK 1:00 - 2:00	MINIATURE TIGERS 1:00 - 1:40		ELIZABETH TROQUEER 1:30 - 1:55	THE LEGENDARY SOUL STIRRERS 1:15 - 2:00		VIC MENSA 1:00 - 2:00	
3 PM	AFI 2:00 - 3:00		NIKKI LANE 2:00 - 2:40		PETER DETERANO & TOR 2:30 - 2:55	JAMESTOWN REVIVAL 2:15 - 3:00	BERNHOF 2:00 - 3:00		KONGOS 2:00 - 3:00
4 PM		GRAMATIK 3:00 - 4:00	CULTS 3:00 - 4:00		STEVE SONGS 3:30 - 4:00			JHENE AIKO 3:00 - 4:00	
5 PM	FITZ & THE TANTRUMS 4:00 - 5:00					IMELDA MAY 4:00 - 5:00	A THOUSAND HORSES 4:00 - 5:00		THE GASLIGHT ANTHEM 4:00 - 5:00
6 PM		PHANTOGRAM 5:00 - 6:00	JENNY LEWIS 5:00 - 6:00					REAL ESTATE 5:00 - 6:00	
7 PM	SPoon 6:00 - 7:00					LETTUCE 6:00 - 7:00	THE LAST INTERNATIONAL 6:00 - 7:00		THE REPLACEMENTS 6:00 - 7:00
8 PM		ZEDD 7:00 - 8:00	TURNPIKE TROBADOURS 7:00 - 8:00					CHROMEo 7:00 - 8:00	
9 PM	CALVIN HARRIS 8:00 - 9:15								PEARL JAM 8:00 - 10:00

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INTERPOL

4:30PM, HONDA STAGE

Interpol have been through both the heights and purgatory of critical scrutiny. 2002 debut *Turn On the Bright Lights* remains one of the marquee titles of New York's millennial indie-rock revolution, but 2010's self-titled fourth LP sounded like the band's death knell: calloused, angry, despicably gray.

"I think the past couple records were really reflective of the state of the band," admits drummer Sam Fogarino. "Those songs really exemplify where we were at. We weren't a band at that time. Now, we've got three guys who want to be in the room together. There's no discord."

Fogarino's referring to the departure of Carlos D, the longtime bassist who, whether the band liked it or not, served as its lasting

visual image. His expensive suits and angular haircuts cast a shadow almost as long as "Obstacle 2." Now, with *El Pintor*, Interpol's out to prove its rejuvenation.

"[Carlos] isn't an issue. It's just like, 'Well, I'm not going to use that guitar anymore.' It'll just sound different, that's all," shrugs Fogarino. "He wasn't my lifeblood, he wasn't the band's lifeblood. We're moving on."

El Pintor sounds like a load off Interpol's shoulders, but that trademark duskiness remains, which is something Fogarino wouldn't mind confronting.

"I think there's some inkling of it on a couple tracks on the new record," he hints. "I'd like to someday make our *Sandinista*!"

— Luke Winkie

EL PINTOR SOUNDS LIKE A LOAD OFF INTERPOL'S SHOULDERS, BUT THAT TRADEMARK DUSKINESS REMAINS, WHICH IS SOMETHING FOGARINO WOULDN'T MIND CONFRONTING.

ZOÉ

Programaton
(EMI)

Mexican rockers Zoé deliver pockets of spacy psych on fifth effort *Programaton*, released late last year to a dedicated audience of Spanish speakers around the globe. Balancing grunge with Beatles worship starts on opener "10 A.M.," León Larregui delivering an urgent vocal backed by distorted riffs. "Fin de Semana" ("End of the Week") packs a fizzy synth punch and wistful chorus: "Quiero un fin de semana en el cielo/ desvelarme bailando contigo" ("I want a weekend in heaven/ late at night dancing with you"). The indie rockers frame "Arrullo de Estrellas" with astral electronic chirps, stars twinkling in your mind's eye. The closing chime of "Panoramas" throws back to an Eighties game-over screen, while "Sedantes" builds into a rolling boil with jarring drum work and masked vocals, and "Altamar" closes the album on its most abstract note, delicate percussion swimming in hazy riffs. **(1:30pm, Miller Lite stage)**

★★★

— Nina Hernandez

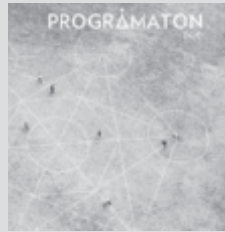
MAC DEMARCO

Salad Days
(Captured Tracks)

We last left Mac DeMarco as a hyper-underground weirdo writing songs somewhere out in Small Town, British Columbia. Since then, this star has risen on the tongues of kid sisters and Target commercials. The music industry moves in mysterious ways. DeMarco remains signed to Captured Tracks, and his second (technically fourth) disc sticks to the basics. Recorded in his Brooklyn apartment, *Salad Days* tosses off the same charmed, lazy pop songs with a balsamic aftertaste. "Passing Out Pieces" documents the very real process of breaking off pieces of your soul and selling them as digital downloads in contrast to "Let My Baby Stay?," a slow dance of a love song directed at his longtime, pre-fame girlfriend. If this all sounds standard, it is. Mac DeMarco writes easy music, and he's happy to cover "Takin' Care of Business" live. What have we learned? Maybe that rock music has become so sobering that someone who willingly disarms from the heavy vibes is what the world wants, if not what it needs. **(1:30pm, RetailMeNot stage)**

★★★

— Luke Winkie



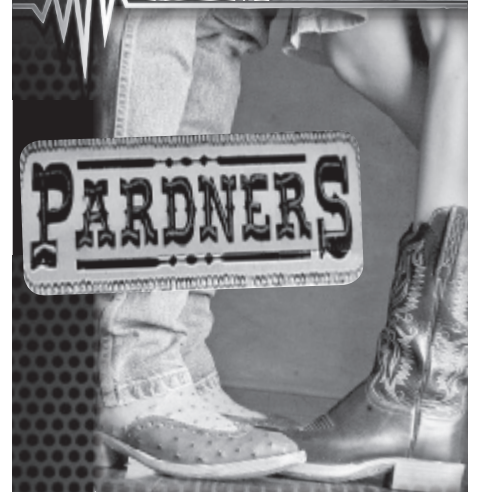
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CONTINUED FROM P.19

LUCIUS

5:30PM, AUSTIN VENTURES STAGE

Dan Molad's going to call any minute, but his inquisitor's running late. Fortunately, the Lucius drummer is chill.

"I'm just lying in the back of a van right now," he draws. "I wish I were in Austin, swimming in Barton Springs."

We hang up, but reconnecting 10 minutes later, he explains that he and his four bandmates are en route to Denver via Los Angeles, a 17-hour drive at the tail end of a globe-trotting summer tour in support of *Wildewoman*, the Brooklyn quintet's year-old indie-pop debut. By the time 2014 draws to a close, the band will have spent 300 days on the road.

"It's one of the least creative parts of [the whole process]," he sighs.

Such is the price of success. *Wildewoman* remains a revelation, the frisson of doo-wop/girl-group harmonies delivered by matchy-matchy frontwomen Jess Wolfe and Holly Laessig. The women are backed thunderously by Molad and guitarists Peter Lalish and Andrew Burri, who also dress alike and often look like purveyors of artisanal pickles, depending on how recently everyone has shaved. The energy from both the platter and the stage pulsates palpable and infectious. It's no mystery why the band's been in such high demand this year, starting in March at South by Southwest.

Where does that leave Molad's cherished dip in Barton Springs?

"I will find a way," he insists. "If I have to miss our set, I don't care. I only play two drums. It's not that hard, I can find someone to do it."

— Melanie Haupt



WILDEWOMAN REMAINS A REVELATION, THE FRISSON OF DOO-WOP/GIRL-GROUP HARMONIES DELIVERED BY MATCHY-MATCHY FRONTWOMEN JESS WOLFE AND HOLLY LAESSIG.



◀ LANA DEL REY 6:30PM, SAMSUNG GALAXY STAGE

The daughter of a domain-name investor worth millions, 29-year-old Elizabeth Grant repeatedly proves money cannot, in fact, buy happiness. Her third album, June's Dan Auerbach-produced *Ultraviolence*, cements the L.A. singer-songwriter's sensationally dismal style, waxing poetic in her jazzy croon on all topics woeful — depression, addiction, sexual disillusionment — while her mystifying press inelegance only builds intrigue.

— Neph Basedow

MAJOR LAZER 7:30PM, RETAILMENOT STAGE

Last year's *Free the Universe* features Santigold, Bruno Mars, Ezra Koenig, Shaggy, Wyclef, Tyga, and about 30 others. No way Diplo and his revolving door of hype men can reproduce such stardom, but here's guaranteeing an assembly of concertgoers onstage to twerk. Maybe during the homage to recently departed collaborator Nicky Da B, made famous through Dip's "Express Yourself"? "When You Hear the Bassline," you go oomp!

— Chase Hoffberger

JUANES 7:30PM, AUSTIN VENTURES STAGE

After 11 years with Colombian thrash metal band Ekhyosis, Juanes reinvented himself as a solo act in 2000 with *Fijate Bien*. March's *Loco de Amor* blends the 42-year-old's honeyed voice with wicked percussion and misty dance beats, the same recipe that earned him a slew of Latin Grammys in the last decade.

— Nina Hernandez

FALLS *Into the Fire* (Verve)

Difficult to separate the autobiography from Falls' debut EP given the romantic relationship and breakup of Australian duo Melinda Kirwin and Simon Rudston-Brown. It's not bitterness that saturates the six songs of *Into the Fire*, but rather a lovely resignation, the sad slip away of love that maybe shouldn't have been pursued at all. Kirwin and Rudston-Brown meld effortlessly in harmony from the outset of "Please," the former's breathy lilt softly shading the latter's lower tenor. "Girl That I Love" and "Home" both rise with a gentle but complex songwriting, though along with the clapping "Hey" evidence too much influence from recent tour-mates the Lumineers. "Hollywood" stands out as stunningly different however, a subtle and gorgeous piano ballad rivaling Harry Nilsson's most emotionally sincere moments as strings sway in the backdrop. An uncertain future, but promising start. **(2pm, Austin Ventures stage)**

★★★

— Doug Freeman



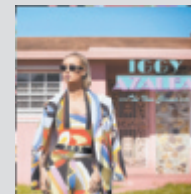
IGGY AZALEA

The New Classic (Island)

Not long ago, Iggy Azalea's rise would've constituted a watershed development. A spunky Aussie rapper? Orthodox shock! Between Ke\$ha's chart rule, Kreamshawn's hotshot moment, Danny Brown's androgyny, and Mykki Blanco's homosexuality, those lines remain permanently blurred. That doesn't make Azalea's major-label debut any less glib. A breezy 12 tracks of twerk, trap, and juvenile flow, she preaches an overcome-the-odds hook on opener "Walk the Line," and closes *New Classic* repeating "Fuck love/ Give me diamonds." If you've paid any attention to pop music over the last summer, you probably already know the highlights: icy, inescapable "Fancy," T.I.-featuring "Change Your Life," and the ancient "Work," which originally earned the MC her YouTube buzz all the way back in 2013. Iggy Azalea's a fun girl booty-shaking a few morsels of neon, hashtag-spangled pop. **(5:30pm, RetailMeNot stage)**

★★

— Luke Winkie



BROKEN BELLS

After the Disco (Columbia)

Sci-fi sounds strange coming from an Oregonian folk peddler and hip-hop guru, but Broken Bells' sophomore surprise pulses galactic dreams. Landing us smack in the middle of a universe of shiny production and Eighties synth influence, *After the Disco* quickly settles into a groove balancing Shins frontman James Mercer and production brain Danger Mouse's home genre disparities. The obvious middle ground: New Wave. The title track could've landed from a Hall & Oates disc, Mercer still slicking up his warm pop vox. "Holding On for Life" draws from the transitional period between Seventies disco and electronic camp from the ensuing neon decades. There's less immediate accessibility for the straight, bass-driven "The Changing Lights," a space cowboy exploration with Bee Gees-like vocal trills. If 2010 debut *Broken Bells* melted together seemingly incongruous approaches, *After the Disco* lands Mercer and Danger Mouse in a new universe entirely. **(7:30pm, Miller Lite stage)**

★★★

— Abby Johnston



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David Wilcox THU NOV 13	Judy Collins FRI NOV 14	Larry Carlton & Robben Ford SUN NOV 16	John Hammond THU NOV 20
A Peter White Christmas w/ Mindi Abair & Rick Braun FRI NOV 28	A Gospel According to Jazz Xmas Kirk Whalum, Gerald Albright & Sheleá SUN DEC 7	Michael Martin Murphey's Cowboy Christmas THU DEC 11	David Bromberg FRI DEC 12
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THE GASLIGHT ANTHEM

4PM, SAMSUNG GALAXY STAGE

New Jersey folk-punks the Gaslight Anthem boast definite ties to Austin. Their 2008 EP, *Señor and the Queen*, was recorded here. Despite lead guitarist/keyboardist Alex Rosamilia's nervous laugh over those sessions "eons ago," he acknowledges the record contains some of his favorite songs by the band.

"We've also played Austin City Limits once before, and been there for South by Southwest," he counts off. "I love Austin. We've definitely played Stubb's more than once!"

JUDGING BY NEW LP GET HURT, THE STAKES WEREN'T JUST HIGHER, THEY'RE HEAVY.

Rosamilia, singer/guitarist Brian Fallon, bassist Alex Levine, and drummer Benny Horowitz ply epic rock, a cinematic sweep of working-class Jersey push and pull. Judging by new LP *Get Hurt*,

the stakes weren't just higher, they're heavy.

"That was definitely a conscious effort on our part," he acknowledges. "We tried to extend ourselves."

The metamorphosis involves everything from recording environment (Nashville's Blackbird Studio) to producer Mike Crossey, known for his work with the Arctic Monkeys and Jake Bugg.

"We tried different things that way. He experimented in ways we never worked before."

Guitars got plugged into Moogs to discover how the oscillators might affect them, and Rosamilia played a Fender Rhodes electric piano on "Underneath the Ground." Expect to see a minimal keyboard setup onstage as a result.

"Something a little more organic than a bank of samplers," he laughs.

— Tim Stegall

MØ

No Mythologies to Follow (Chess Club/RCA Victor)

As MØ (pronounced "muuh"), Karen Marie Ørsted lands somewhere between the vampy Lana Del Rey and crunchy production queen Grimes.

Full-length debut *No Mythologies to Follow* comes birthed from email chains with Rhye producer Ronni Vindahl, whose beats behind Ørsted's seductive croon are reined in just enough to prevent them from swallowing her whole. Even as Vindahl's production dazzles, Ørsted stands up to the crush. Programmed guitars on "Maiden" put the album into apocalyptic hyperdrive just two songs in, speeding toward a bloody battle of the hearts scripted by her ethereal yet weighted soprano. The booming resonance fades into "Never Wanna Know," a twisted take on Fifties-era love balladry. Traces of Southern rap dot the backings of "Pilgrim" and "Waste of Time," with vocal quips hearkening Ørsted back to her erstwhile rap days.

(12:15pm, Honda stage)

★★★

— Abby Johnston



MØ: No Mythologies To Follow



LEGENDARY SOUL STIRRERS

1:15PM, SCULPTURE STAGE

The Soul Stirrers date back to the Twenties, when the gospel quartet formed in Trinity. The jubilee institution paved the way for soul music as we know it, launched the careers of Sam Cooke, Johnnie Taylor, and Lou Rawls, and eventually earned their way into the Rock and Roll Hall of Fame. Led by veteran member Willie Rogers, they're still lifting spirits and stirring souls.

— Thomas Fawcett

AFI

2PM, HONDA STAGE

Northern California's AFI have been the heaviest, most gothic of pop-punk outfits since arising from their crypt in 1991. Launched last year, ninth studio LP *Burials* finds singer Davey Havok, guitarist Jade Puget, drummer Adam Carson, and bassist Hunter Burgan conspiring with producers Joe McGrath and Jackknife Lee to craft the most epic, dramatic bombast of their career, single "17 Crimes" being their best punk anthem yet.

— Tim Stegall

CONTINUED ON P.24

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- 1:00pm Night Terrors of 1927
- 1:30pm Black Pistol Fire (10/10 ONLY)
- 2:30pm Blackberry Smoke
- 2:45pm Temples
- 3:00pm Robert Ellis
- 3:00pm The Glitch Mob
- 3:30pm Jon Batiste & Stay Human
- 3:45pm Foster The People
- 4:00pm Ozomatli
- 4:45pm Bleachers
- 4:45pm Lake Street Dive
- 5:30pm CHVRCHES
- 5:45pm Ana Tijoux
- 5:45pm Paolo Nutini
- 6:30pm J. Roddy Walston & The Business

All signings located at the Waterloo Records tent near the Honda stage.

SATURDAY OCTOBER 4th + 11th

- 1:00pm The Nightwows (10/11 ONLY)
- 1:00pm Rebelution
- 2:00pm Spanish Gold
- 2:15pm Benjamin Booker
- 2:30pm Lucius
- 3:00pm Falls
- 3:00pm The Rosebuds
- 4:00pm Trombone Shorty (10/4 ONLY)
- 6:00pm My Brightest Diamond
- 6:15pm Interpol

SUNDAY OCTOBER 5th + 12th

- 1:30pm MØ
- 1:30pm The Districts
- 1:30pm Colony House (10/12 ONLY)
- 2:45pm Melanie Martinez (10/12 ONLY)
- 3:00pm Nikki Lane
- 3:30pm Bernhoft
- 3:30pm KONGOS
- 3:30pm Parker Millsap (10/12 ONLY)
- 4:00pm Spoon
- 4:00pm Turnpike Troubadors
- 4:00pm The Last Internationale (10/5 ONLY)
- 4:30pm Cults
- 5:30pm Imelda May
- 6:00pm Fitz & The Tantrums (10/12 ONLY)
- 7:00pm Phantogram



ATX MUSIC

EVENTS

OCTOBER 7, 12 P.M.

AUSTIN MUSIC COMMISSION MEETING

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REUBEN AND THE DARK*Funeral Sky* (Arts & Crafts)

Crossing Mumford & Sons and Coldplay, Reuben and the Dark pumps indie folk with enough steroids to fill arenas. Not that *Funeral Sky* wallows in melodrama. Heart nailed to sleeve throughout, Reuben Bullock sings with a sense of resignation, giving even towering anthems “Bow and Arrow,” “Can’t See the Light,” and “Shoulderblade” just enough understatement. “A Memory’s Lament” and “Rolling Stone” add the requisite banjo for proper folk flavor, while “Standing Still” lays down a wrenching piano ballad. As trendmongering as *Funeral Sky* feels, Bullock hits every target he aims for dead center. With its soaring melodies, earthy drama, and honest craft, Reuben and the Dark wins.

(1pm, Miller Lite stage)

★★★

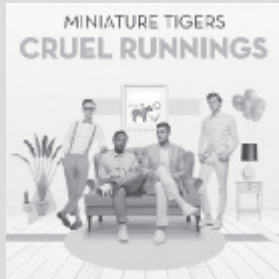


– Michael Toland

MINIATURE TIGERS*Cruel Runnings* (Yebo Music)

What happens when synthpop revivalism begins drowning in its own bubbles? Ask Miniature Tigers, which bet the farm on spry Eighties emulation clad in summer sport coats. Unlike the damaged tape warble of Neon Indian, this Brooklyn-via-Phoenix quartet’s overwhelmingly clean chillwave approaches sterility. Fourth LP *Cruel Runnings* starts with the loudspeaker ambience of adolescent longing (“Swimming Pool Blues”), but its overly safe reliance on pre-chewed pastiche ultimately keeps the third dimension at bay. “Used to Be the Shit” crackles to life on an anesthetized Hall & Oates keyboard riff that loses its punch by the second verse. Any remaining cleverness is primarily titular. Similarly, Charlie Brand’s affected, oversweet vocals lose their novel luster by never leaving first gear. Easy digestion may be good business, but lack of adventure remains unsettling. **(1pm, Austin Ventures stage)**

★★



– Greg Beets

**KONGOS****2PM, SAMSUNG GALAXY STAGE**

You heard Kongos’ rock anthem “Come With Me Now” while watching too much TV this summer. From their re-released sophomore effort *Lunatic*, the song made the rounds on commercials and video game trailers. Behind the glitz and tribal imagery are the South African rocker John Kongos’ four sons – Dylan, Daniel, Jesse, and Johnny – who pitch accordion-tinged rock with their continent’s native rhythms. – Nina Hernandez

GRAMATIK**3PM, MILLER LITE STAGE**

The Central European nation of Slovenia isn’t widely considered a bastion of hip-hop, but that’s where producer Gramatik grew up and studied the work of idols RZA, DJ Premier, and J Dilla. The 29-year-old beatsmith now calls NYC home, where he crafts deeply soulful, sample-laden head-nodders. A digital freedom proponent, Gramatik’s made all of his music available online gratis, including this year’s genre-blurring *The Age of Reason*.

– Thomas Fawcett

**JHENÉ AIKO****3PM, RETAILMENOT STAGE**

Gifted a soulful, throaty whisper reminiscent of both Sade and Aaliyah, Jhené Aiko is the go-to girl of the moment for hip-hop love songs. 2013 EP *Sail Out* found the diminutive L.A. songstress locking lyrics with the likes of Kendrick Lamar (“Stay Ready”) and ACL cameo candidate Childish Gambino (“Bed Peace”), while she teamed with Drake on a recent tour and collaboration. Hot off the press, debut *Souled Out* arrives light on guest verses, setting a super sexy vibe on the solo tip. – Thomas Fawcett

PHANTOGRAM**5PM, MILLER LITE STAGE**

Phantogram’s mega-single “When I’m Small” seduced listeners into millions of spins of debut album *Eyelid Movies* in 2010. Four-year-delayed follow-up, *Voices* reintroduced the duo as noir-pop purveyors, still seductive, but this time with a little more edge. Vocalist Sarah Barthel’s demure alto leaves you hanging on every word, with dark production work from Josh Carter creating vaguely unsettling beats. – Abby Johnston

BERNHOF*Islander* (Big Picnic)

A household name in his native Norway, Bernhoft has made inroads in the U.S. with distinctly left-of-center blue-eyed soul. His live sets pivot on looping and layering acoustic guitar, beat boxing, soul claps, and a piercing falsetto. There’s more than a touch of Mayer Hawthorne to Bernhoft, but most obvious muse Stevie Wonder colors the entirety of third LP *Islander* even though it’s Carole King getting name-checked on the slinky funk of “Everything Will Be Alright.” The slick, uptempo groove of opener “Come Around With Me” sets the breezy vibe invoked by the album’s title, while mid-Seventies Wonder informs “Freedom” and synthy Prince soul coats “One Way Track” purple. Neo soul staple Jill Scott duets on slow jam “No Us, No them.” Loop pedal wizardry: “Esiwalk” and “Wind You Up.” **(2pm, BMI stage)**

★★★



– Thomas Fawcett

NIKKI LANE*All or Nothin’* (New West)

Walk of Shame, Nikki Lane’s 2011 debut LP, pleased Nashville with its throwback rockabilly cut with a modern, biting sensibility. The South Carolina native’s sophomore platter and first for New West digs even deeper. Dan Auerbach adds his star-making touch behind the helm while letting Lane’s twang lead the way, opener “Right Time” stomping against increasingly wicked steel guitar and “Good Man” lazily swelling with regret and ennui. Lane’s brashness and vintage pull evokes Nancy Sinatra and Dusty Springfield, both in slower ballads like the stellar “You Can’t Talk to Me Like That,” psychedelic country surf of “Seein’ Double,” and slinky blues “All or Nothin’.” Auerbach duets on “Love’s on Fire,” but Spiritualized’s J. Spaceman co-write of sleepy barroom waltz “Out of My Mind” might be the most surprising collaboration. Reverbering Sixties soak “Want My Heart Back” haunts at closing. **(2pm, Austin Ventures stage)**

★★★★

– Doug Freeman



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▲ THE REPLACEMENTS

6PM, SAMSUNG GALAXY STAGE

Minneapolis' great Eighties punk hope, a sloppy drunk New York Dolls in flannel, belied frontman Paul Westerberg's heart-on-sleeve ache. Reunited with bassist Tommy Stinson for last year's benefit EP *Songs for Slim* (for ailing ex-guitarist Slim Dunlap), they're dazzling festival audiences with sober but raucous sets, augmented by drummer Josh Freese and Neighborhoods guitarist Dave Minehan. Green Day's Billie Joe Armstrong has already made surprise guest appearances. — *Tim Stegall*

SPOON

6PM, HONDA STAGE

Back after a three-year hiatus born from Britt Daniel's diversion into Divine Fits, August's *They Want My Soul*, the Austin quintet's eighth, traverses the full landscape of Spoon's previous exploits. There's the middle-year pop stuff; the *Transference* synthesizer tendencies; *Gimme Fiction*'s gravelly slapstick; the bludgeoning of *A Series of Sneaks*. There's not a dud among the 10 tracks. — *Chase Hoffberger*

CULTS

Static (Columbia)

The Bandcamp-to-Sony success of its eponymous 2011 debut, driven by chiming pop single "Go Outside," prematurely pigeonholed Cults by launching them to the mainstream. Sophomore disc *Static* determines to prevent that fate, if not intentionally eschew it. Between releases, Brooklyn duo Madeline Follin and Brian Oblivion split as a couple, so emotional baggage underlies the title's shoegaze weight. Behind the former's high-reaching vocals, the songs lilt an otherworldly sheen, shimmering across opener "I Know" and floating in Oblivion's heavy guitar on "I Can Hardly Make You Mine." A Beach House haze pervades throughout, even in the ethereal "Always Forever" and dark duet "Were Before." Follin works aggressively on tone and lyrics in "So Far" and "Keep Your Head Up," but doesn't lose any pop rhythm amid the sonic wash and despair, even on closer "No Hope." (3pm, Austin Ventures stage)

★★★

— *Doug Freeman*



THE GASLIGHT ANTHEM

Get Hurt (Island)

Any lyric Brian Fallon puts to song could be scribed in tattoo ink across a banner draped on a heart. He's a hopeless romantic, introspective poet, and author with a strong sense of imagery. All those avenues to advanced writing come through on the Gaslight Anthem's fifth studio LP *Get Hurt*, a stylistically diverse collection that reaches for the stars, but can't touch the gold standard of the Jersey boys' 2010 hit *American Slang*. Amped opener "Stay Vicious," one of five tracks experimenting with hard rock riffage, shoots for Nirvana yet generates Nickelback. Conversely, pay dirt arrives in the ambitiously produced slow rock of "Underneath the Ground," pondering a loved one's reaction to the songwriter's death. The similarly styled title track withers as neutered, mid-tempo rock unworthy of a Kings of Leon B-side. Redemption comes not with April's impression of Tom Waits ("Anywhere I Lay My Head") or country rock ("Mama's Boys"), but with taking their bread-n-butter rock & roll to dramatic heights on "Selected Poems." (4pm, Samsung Galaxy stage)

★★

— *Kevin Curtin*



REAL ESTATE

Atlas (Domino)

"Less is more" when it comes to Real Estate's modus operandi. Like its predecessors, the indie quintet's third album dazzles wholly understated. A lean 38 minutes, *Atlas* plays out both tailored and unrushed, each of its 10 tracks arranged simply while sounding unequivocally lush. A breezy dream-pop landscape and smooth surf-rock guitar riffs juxtapose frontman Martin Courtney's lyrics; although masked in his ultra mellow croon, themes of struggle and solitude belie the music's carefree vibe. Three albums in, the New Jersey natives have mastered the craft of self-editing to the point of zero fluff. Sole misstep: "How Might I Live," sung by bassist Alex Bleeker, whose low-register vocals seem starkly misplaced against Courtney's comparatively cool voice. Real Estate already evaded the sophomore slump on 2011's impressive *Days*, now *Atlas* furthers the catalog. (5pm, RetailMeNot stage)

★★★★

— *Neph Basedow*



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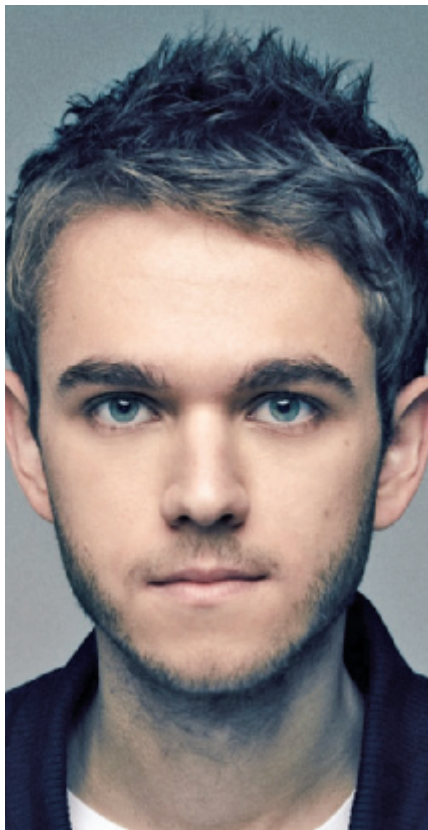
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THE LAST INTERNATIONALE

6PM, BMI STAGE

Further proof that rock isn't dead comes from this versatile NYC trio. Singer Delilia Paz and guitarist Edgy Pires recruited ex-Rage Against the Machine drummer Brad Wilk, which gives them both star power and a slick engine room. The band's new opus *We Will Reign* turns on righteous melodies, bluesy confidence, and Paz's sonorous charisma.

- Michael Toland

ZEDD

7PM, MILLER LITE STAGE

There are fewer unlikely pop stars than Zedd. He doesn't sing, he doesn't dance, his last name is Zaslavski. The 25-year-old producer was born in Russia and based in Germany, and has unearthed fortune and fame by sewing together the skyrocketing synths of last year's "Clarity" and this year's Ariana Grande bombshell "Break Free."

- Luke Winkie

TURNPIKE TROUBADOURS

7PM, AUSTIN VENTURES STAGE

Since the release of their breakout third LP, 2012's *Goodbye Normal Street*, the Turnpike Troubadours toured relentlessly, which makes sense given the Oklahoma quintet's high-octane picking live. Though rooted in the Red Dirt tradition of their home turf, the band's sharp wit, detailed narrative, and ripping strings include a co-write with former Troubadour John Fullbright.

- Doug Freeman

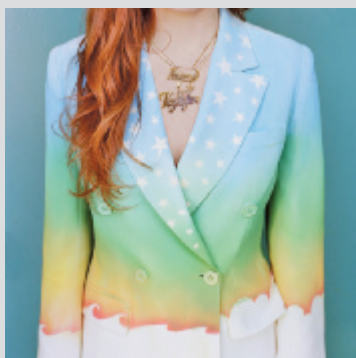
JENNY LEWIS

The Voyager (Warner Bros.)

As Jenny Lewis creeps toward the big 4-0 it weighs heavy on third solo LP *The Voyager*. The classic rock-scripted memoir details dysfunctional relationships, nostalgia, and insecurities lying over the hill with the same wit and effortless coolness demonstrated by the twentysomething who fronted Rilo Kiley for 15 years. Beck-produced track "Just One of the Guys" examines the disparity between aging women and men, obvious annoyance countered by bright, jangled surf rips. Lewis channels Stevie Nicks on "She's Not Me," and *Voyager* taps into Fleetwood Mac again on "Late Bloomer" and "You Can't Outrun 'Em," both swirling with a coquettish crooning and ethereal guitar. The title track evokes her former band, driven by little more than campfire chords and Lewis wailing about a drug trip. *The Voyager* lets us in on Jenny Lewis' little secret: It's okay not to have everything figured out. (5pm, Austin Ventures stage)

★★★★

- Abby Johnston



CHROMEO

White Women (Atlantic)

Over its decade run, Chromeo has openly flirted with the absurd. Line by line, the Canadian duo leaves you wondering whether you should laugh or simply revel in its carefully constructed electronic R&B. Either way, they never stand still, and the moment the pure pop bliss of "Jealous (I Ain't With It)" opens its fourth offering, Chromeo romps to the dance floor. It's definitely a sore thumb moment, closer to a modern radio hit than the Prince-infused electronics that *White Women* traffics in, but they wear all shades of pop well, it turns out. The Eighties urgency of "Lost on the Way Home," which features a flawless duet with Solange, and "Old 45s" could segue into "Little Red Corvette" on a mixtape. Go ahead, laugh at tongue-in-cheek lines like, "You're a sexy socialite/ I wish you were a socialist/ Instead of worrying about your name on the list," but do so knowing that Chromeo is serious about getting you on the dance floor. (7pm, RetailMeNot stage)

★★★

- Abby Johnston



CONTINUED ON P.29

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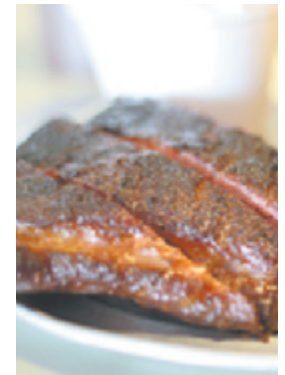


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BUNS, HON

ACL doubles down
on comfort food

This year's Austin Eats is keeping things simple, adding only a handful of new vendors. But simple can still seem overwhelming when stomachs are grumbling and you only have a few minutes before OutKast begins their set. To make things easier for you, festival warrior, we have grouped ACL grub into five handy categories (with apologies to the headliners) so you can mix and match. Remember to bring cash since vendors don't take debit cards. And throw a buck in their tip bucket, will you? The vendors work their buns off! — Claudia Alarcón



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NATIONAL ANTHEM

Visitors from other countries must think that Americans only eat hamburgers, hot dogs, and pizza. The truth is we do love them, especially when they are locally made and fresh. Both Hat Creek and P Terry's use all-natural Angus beef — and offer some of the best veggie burgers in town. To keep things spicy, Southside Flying Pizza will serve their homemade meatball subs. Just don't eat this category before Skrillex. You'll want to save some of your shake for dancing.

A WORLD ALONE

Every year, the ACL folks bring international flavor to Austin Eats. Whether it's a gyro from Tino's, fried tofu tacos from Chi'Lantro, or a channa masala wrap from Lamba's, it's always a world party. This year, Paul Qui's famous East Side King joins the team with their famous brussels sprouts. Make sure to also try the authentic Mexican tamales from Tamale Addiction, the bánh mì tacos from the Peached Tortilla, and the Argentine empanadas from mmmpanadas. For veggie heads, Oh Kimchi will feature fresh veggies and homemade dips (and kimchi, natch).

PEACHES AND CREAM

Want a sugar buzz before moping with Interpol? These guys have it all covered. Get a scoop of Amy's with toppings that range from fresh-cut strawberries to gummy bears. Or have a refreshing paleta from GoodPop followed by an all-natural (yes, all-natural) sno-cone from Snowie. New this year, Skull & Cakebones offers vegan, all-natural, non-GMO cupcakes for the health-conscious. And of course, when your munchies get a little creepy, there's always Children of the Kettle Corn.

CRACK A BOTTLE

Maine Root and Shadtree Lemonade (formerly the Best Lemonade and still awfully good) are back, but there's plenty more to wet your whistle. Have a JuiceLand smoothie for breakfast, and a fresh-pressed juice from HOPE Farmers Market when your energy starts to dwindle. For caffeine-heads, new addition High Brew will provide cold-brewed coffee in four tantalizing flavors: double espresso, Mexican vanilla, salted caramel, and dark chocolate mocha. It's just enough to get you through that last Sunday afternoon stretch.

HOOTENANNY

Austin Eats features two local barbecue giants in the Salt Lick and Stubb's to fulfill your meat-centric needs. But there's a lot more to Texas cuisine than just amazing 'cue. You can try Torchy's eclectic tacos or rotisserie chicken-filled burritos from Mighty Bird. For something completely different, try a chicken, shrimp, or avocado Hot & Crunchy cone from the Mighty Cone (but be prepared to wait in line). And if you're looking for Texas haute cuisine, celebrity chef Tim Love will be serving stuff like rabbit & rattlesnake sausage out of a mini Lonesome Dove Western Bistro.



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ACL AFTERSHOWS

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Beck



Jenny Lewis



Tegan & Sara



Break Science

THURSDAY 2

The Eastern Sea, Roadkill Ghost Choir, Walker Lukens, Holy Mountain
Beck (outside: SOLD OUT)/**Black Pistol Fire, Mirror Travel** (inside afterward), Stubb's

FRIDAY 3

The Head & the Heart, Lucius, Emo's KUTX Live: The Head & the Heart, Temples, Lake Street Dive, Hard Proof, Four Seasons, 9am
The Preatures, Young & Sick, Holy Mountain
Jon Pardi, Lamberts
Rhye, Paramount Theatre
Jenny Lewis, Belle Brigade (outside)/
Spanish Gold, Rosebuds (inside), Stubb's
Tipper, Vulcan Gas Company

SATURDAY 4

Childish Gambino, ACL Live at the Moody Theater
Diplo, Walshy Fire, Emo's (SOLD OUT)
Snowmine, Nightbox, Belle Sounds, Lamberts
Temples, Districts, Parish (SOLD OUT)
Mac DeMarco, Gold Beach, Scoot Inn (SOLD OUT)
Tegan & Sara, Night Terrors of 1927 (outside)/
Arum Rae, Emily Wolfe (inside), Stubb's
Legendary Soul Stirrers Gospel Brunch, Stubb's

SUNDAY 5

Tune-Yards, MØ, Emo's
Break Science, Manic Focus, Space Jesus, Parish
Interpol, Temples (outside)/
Rey Pila (inside), Stubb's
Bells of Joy Gospel Brunch, Stubb's

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2) THE PICNIC A curated selection of some of Austin's best food trucks – including Turf N'Surf Po' Boy, Kebabicious, Ms. P's Electric Cock, Tapas Bravas, and the Mighty Cone. 1720 Barton Springs Rd.

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

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

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

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

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

8) SOUTH AUSTIN SOCIAL Tucked behind Thom's Market, SAS features some strong contenders for Austin's food truck crown – including Boca, Beirut Lebanese, Unity Vegan Kitchen, Brunch Haus, and Uncle Louie G's. 415 Jessie.

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

10) 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.

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

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

13) EL ALMA CAFE Y CANTINA Chef Alma Alcocer-Thomas' take on casual Mexico City cuisine is approachable, affordable, and delicious. Brunch includes Huevos Franceses, 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) TERRY BLACK'S BBQ As the mural says in the dining room, here "Brisket Is King." The pork ribs are a treat too. 1003 Barton Springs Rd.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

BARTON SPRINGS POOL INFO

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

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Admission (cash only): \$3, resident adults;

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\$3, non-resident juniors;

\$1, resident kids ages 11 and under and seniors over 62;

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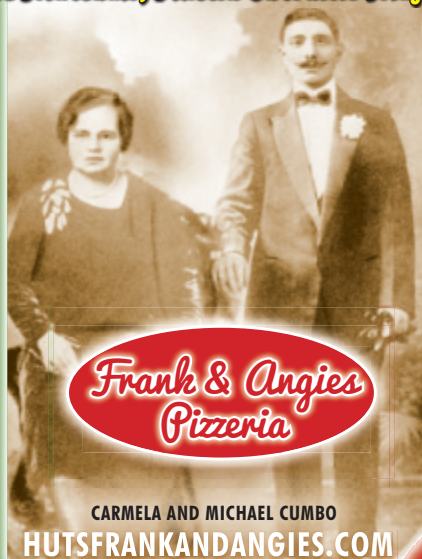
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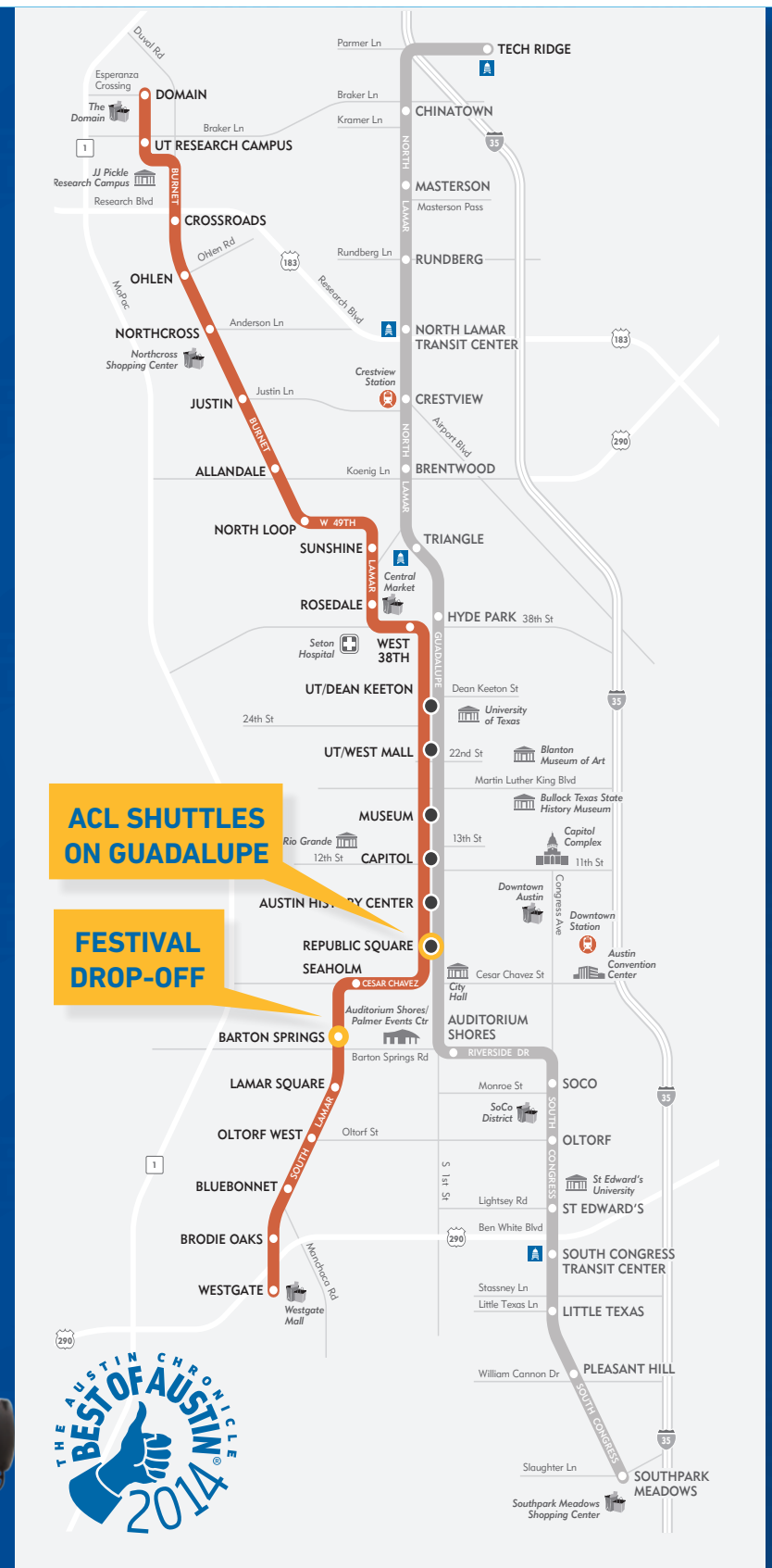
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