



THE AUSTIN CHRONICLE ACL 2018 PREVIEW
FIRST WEEKEND



Big Thief

12:45PM, BARTON SPRINGS STAGE

Fielding inquiries into her Brooklyn-launched folk rock group Big Thief, frontwoman Adrianne Lenker also narrates the background activities of her grandparents. Grandpa just returned from delivering for Meals on Wheels, and Grandma is testing out a thrifted espresso machine.

The idiosyncratic artist seems more tapped into these earthly happenings than musing over last year's tender, memory-laden capture *Capacity*. Nomadic thanks to extensive tours in recent years, she calls her present locale of the family dwelling in Grand Rapids, Minn., her "closest thing to a home."

"It really does blur together," she admits of constant transit. "You start noticing that there are humans and sky and earth and water, these basic things. The details are incredible, but hard to take in."

The ferociously delicate crew's most recent Lone Star performance occurred in June at Kerrville Folk Festival, where Lenker and guitarist Buck Meek have volunteered for many years. Lenker crafted new tracks en route with Meek, who delivered a spring solo album with Austin label Keeled Scales, as well as bassist Max Oleartchik and drummer James Krivchenia.

"It's this nonstop flow that's always growing and being tended to," details the singer about group songwriting. "Who knows, maybe some vegetables will pop up."

In her distinguishing method of airy poeticism, Lenker launches sentiments with a pleasant "hmm" and ends on a soft chuckle. This month, she returns to acoustic guitar for *abysskiss*, her first solo work since 2014. Recorded in a week with minimal tweaks, the pensive, scaled-back work comes out on Saddle Creek the same day as Big Thief's ACL Fest debut.

"With Big Thief, it's an alchemy of all of our energies, ideas, and creativity," the singer explains. "For this album, it feels so nice to have that intimate sitting down with myself and playing without being on anybody else's rhythm. The rhythm feels like its own."
— Rachel Rascoe



THE FEROCIOUSLY DELICATE CREW'S MOST RECENT LONE STAR PERFORMANCE OCCURRED IN JUNE AT KERRVILLE FOLK FESTIVAL, WHERE LENKER AND GUITARIST BUCK MEEK HAVE VOLUNTEERED FOR MANY YEARS.

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ON THE COVER:
Paul McCartney and Metallica
by Gary Miller

Topaz Jones

11:15AM, HOMEAWAY STAGE; WEEKEND ONE ONLY

"If you don't jump, how you gonna get down?" asks Topaz Jones on bouncy single "Powerball." The charismatic, Jersey-bred twentysomething murders microphones with a breezy, singsong flow that's forward-thinking, while still paying homage to touchstones ranging from Warren G and Outkast to Ohio Players and his dad's boogie-funk outfit Slave. "Funk and the rock, I'm a genre confused/ Shit, if the shoe fits, don't mind if I do."
— Thomas Fawcett

RF Shannon

11:15AM, BMI STAGE; WEEKEND ONE ONLY

Zooming in on the expansive shoegaze compositions of debut *Jaguar Palace*, Grapeland-raised country deconstructionist Shane Renfro crafted frisky, unmistakably Western takes on May album *Trickster Blues*. In 30 hypnotic minutes, captured in Lockhart, the Texan sums up an isolating Lone Star landscape in dusty hues of psych, blues, and Seventies soul. The Austin bandleader has since relocated to L.A. with partner/rising songwriter Jess Williamson.
— Rachel Rascoe



▲ Cuco

12:45PM, HOMEAWAY STAGE

Out of Southern California, Omar Banos' wistful croons wander between Spanish and English with the grace of a runaway balloon. The Beach Boys' heart-stealing spirit lives on in dream-pop ballads "Lover Is a Day" and "Lo Que Siento." Splashes of analog-washed 808s and gliding synths conjure a trance like a longboard ride. Fangirls and indieheads alike will crowd this 20-year-old phenom's matinee set.
— Jeremy Steinberger

ASLEEP AT THE WHEEL *New Routes* (Thirty Tigers)

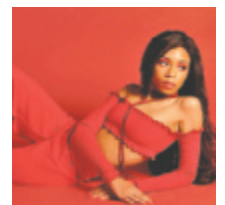
Natural headline-grabber on Ray Benson and company's first full-length of Western Swing originals since the fall of the Alamo is set-closing, Red Headed Stranger tribute "Willie Got There First." As clever as the Avett Brothers' composition comes off, with Scott and Seth adding their high mountain harmonies, it completely misses *New Routes'* stronger thrills: fiddler/co-vocalist Katie Shore's witty 4:20 opener "Jack I'm Mellow" and her Patsy Cline-ish torcher "Call It a Day Tonight." Benson's gruff, folksy take on Guy Clark's "Dublin Blues" meets those high-water marks as well. Where Austin's 48-year-old trad country juggernaut transcends is the four-barrel rockabilly revision of Paolo Nutini's double-entendre-soaked "Pencil Full of Lead," rife with Eddie Rivers' Speedy West-ian steel guitar pyrotechnics. (Noon, Honda stage; weekend one only)
★★★★



— Tim Stegall

RAVYN LENAЕ *Crush* (Atlantic)

With the help of producer Steve Lacy (the Internet), Chicagoan Ravyn Lenae ruminates on love in the digital age. Short and sweet at only 20 minutes, the EP's dubby, retro strum curls warmly around the singer's hushed vocals and transitions seamlessly between songs. "Why won't you love me now?" wonders opener "Sticky." Her confusion continues all the way to closer "4 Leaf Clover," where she intones, "I just don't want what we got to be over." People we love don't always reciprocate, but at least the heartache is universal. (1:15pm, Tito's stage)
★★★★



— Isabella Castro-Cota

THE OFFICIAL 2018

ACL FEST

LATE NIGHT SHOWS

STUBB'S WALLER CREEK AMPHITHEATER FRI 10/5 - **ST. VINCENT** • SAT 10/6 - **BROCKHAMPTON** • WED 10/10 - WALLER CREEK CONSERVANCY BENEFIT FEAT. **WILD CHILD** W/ GOLDEN DAWN ARKESTRA • THUR 10/11 - (SOLD OUT) **THE NATIONAL** • FRI 10/12 - **SYLVAN ESSO** W/ DURAND JONES & THE INDICATIONS • SAT 10/13 - (SOLD OUT) **ODESZA** W/ JAI WOLF & EVAN GIHA **EMO'S AUSTIN** FRI 10/5 - **THE WOMBATS** W/ YUNGBLUD • SAT 10/6 - **SAN HOLO** (DJ SET) + **ROBOTAKI** (DJ SET) (18+) • TUES 10/9 - **BISHOP BRIGGS** W/ DONNA MISSAL • WED 10/10 - **RESIDENTE** W/ TROOKO • THUR 10/11 - **JUNGLE & RHYE** • FRI 10/12 - (SOLD OUT) **ILLENIUM** W/ TRIVECTA (18+) • SAT 10/13 **MANCHESTER ORCHESTRA** W/ BEN KWELLER **MOHAWK** THUR 10/4 - (SOLD OUT) **ARIZONA** W/ SLENDERBODIES • SAT 10/6 - **AMEN DUNES** W/ ISRAEL NASH • THUR 10/11 - **BIG THIEF** W/ SWEET SPIRIT • SAT 10/13 **PARQUET COURTS** W/ SASS **SCOOT INN** FRI 10/5 - **SOFI TUKKER** W/ IKEBE SHAKEDOWN, CRUSH CLUB, LP GIOBBI • SAT 10/6 - **X AMBASSADORS** W/ LEWIS CAPALDI • SUN 10/7 - **THE BREEDERS** W/ MOANING • MON 10/8 - **LISA LOEB** W/ DIZZY • WED 10/10 - **ALVVAYS** W/ CAROLINE SAYS • THUR 10/11 **SIR SLY** W/ VÉRITÉ • SAT 10/13 - **TRAMPLED BY TURTLES** W/ PHIL COOK **VULCAN GAS COMPANY (18+)** FRI 10/5 - (SOLD OUT) **GRYFFIN** (DJ SET) **THE PARISH** THUR 10/11 - **ALICE MERTON** W/ SASHA SLOAN **ANTONE'S (18+)** THUR 10/4 - (SOLD OUT) **GANG OF YOUTHS** W/ ANNABELLE CHAIRLEGS • FRI 10/5 (SOLD OUT) **JAPANESE BREAKFAST** W/ MOLLY BURCH • SAT 10/6 - (SOLD OUT) **HOUNDMOUTH** W/ NEIGHBOR LADY • THUR 10/11 - **MT. JOY** W/ DUNCAN FELLOWS, ADAM MELCHOR • FRI 10/12 - **REIGNWOLF** W/ SPECIAL GUEST ARKELLS • SUN 10/14 - **CURTIS HARDING** W/ JACKIE VENSON **BARRACUDA** SAT 10/6 - **SHAME** W/ NAKED GIANTS **STUBB'S INDOORS** FRI 10/5 - **FATAI** • SAT 10/6 - **KYDD JONES** • SUN 10/7 - (10:30AM & 12:30PM) GOSPEL BRUNCH W/ **BELLS OF JOY** • WED 10/10 - **MAGIC CITY HIPPIES** • THUR 10/11 (SOLD OUT) **MAGIC CITY HIPPIES** • FRI 10/12 **MOBLEY** (FREE) • SAT 10/13 - **HARRY PARADISE** • SUN 10/14 - (10:30AM & 12:30PM) GOSPEL BRUNCH W/ **TY MORRIS & H.O.W.** **THE SAXON PUB** WED 10/7 - **JACKIE VENSON** **BASS CONCERT HALL** WED 10/10 - **DAVID BYRNE** W/ TOPAZ JONES

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FRIDAY LOCAL LIMITS BY KEVIN CURTIN



DAVID BRENDAN HALL

Lewis Capaldi

12:45PM, MILLER LITE STAGE

Lewis Capaldi sings like life depended on it, gulping for air like he's struggling up from the bottom of the river. Collaborating with Grammy-winning Frank Ocean producer Malay on last year's debut EP *Bloom*, the 21-year-old songwriter racked up UK accolades and earned notice as the Scottish Ed Sheeran behind powerful but textured bursts of emotional urgency. — Doug Freeman

Alvvays

2:45PM, MILLER LITE STAGE

On their eponymous, Polyvinyl-backed debut, this Toronto dream-pop troupe offered the irresistible proposal of "Archie, Marry Me." Other synth-shined gems embedded into the acclaimed bow, elevating songwriter Molly Rankin's crystalline, Sixties-sweetened vocal lead. 2017 follow-up *Antisocialites* packed a sharp, witty punch from standout opener "In Undertow" to dusky final "Forget About Life," putting Alvvays in the running for Canada's Polaris Prize. — Rachel Rascoe

Borns

3:45PM, HONDA STAGE

Garrett Borns boasts the pretty falsetto and indietronica sound of Tame Impala and Glass Animals, if slightly less funk and freak. 2015 debut *Dopamine* dripped psychedelic pop and synth-rock excursions from the Michigan-born singer, 26, while this year's *Blue Madonna* tidied up the rock edges but continued his danceable downer disco trajectory with depressed doyen wannabe Lana Del Rey. — Christina Garcia

Greta Van Fleet

4:45PM, MILLER LITE STAGE; WEEKEND ONE ONLY

Named after an 87-year-old grandmother from their Michigan hometown, Greta Van Fleet reanimates the bygone era of gritty dinosaur rock by channeling Led Zeppelin. Josh, Jake, and Sam Kiszka, along with friend Danny Wagner, have toured with fellow resurrection act Dorothy following 2017 debut *From the Fires*. Sophomore LP *Anthem of the Peaceful Army* follows this month. — Christina Garcia

ASLEEP AT THE WHEEL (Noon, Honda stage) Ray Benson's idiosyncratic Western swing stampede serves as ACL's eternal opening ceremony.

BARTON HILLS CHOIR (12:30pm, Austin Kiddie Limits stage) A chorus of elementary schoolers known to sing songs by Flaming Lips, Grateful Dead, Wilco, and the Beatles.

GOLDEN DAWN ARKESTRA (3:45pm, Tito's stage) Afrobeat aliens on a mission to save our Earthship with positive vibrations of psych, funk, and jazz.

SCHOOL OF ROCK (Fri., 2:30pm; Sun., 12:30pm, Austin Kiddie Limits stage) Showcasing the next crop of Austin musicians – before they become jaded and delusional.

WESLEY BRAY & THE DISCIPLES OF JOY (Fri., 11:15am, Tito's stage) Contemporary R&B devotionals bring Stubb's Gospel Brunch to Zilker.

GANG OF YOUTHS**Go Farther in Lightness (Sony/Mosy)**

American neo-Springsteens having broken on commercially unfor-giving shores (Gaslight Anthem, Lucero, the Hold Steady), these Aussies establish their own beachhead of hands in the air with the heart anthems of second LP *Go Farther in Lightness*. The Sydney fivepiece puts every human emotion on widescreen display, somehow avoiding histrionics in earworms with titles like "Do Not Let Your Spirit Wane" and "What Can I Do if the Fire Goes Out?" A 77-minute album borders on exhausting, but live, these songs will encourage audiences to speak in tongues. (1:45pm, Honda stage; weekend one only)

★★★

— Michael Toland

THE WEATHER STATION**(Paradise of Bachelors)**

Fourth LP from Canadian Tamara Lindeman, *Weather Station* blends acoustic

and electric guitars with iridescent strings and a tasteful rhythm section that frame Lindeman's gorgeous singing. Midpoint between Joni Mitchell's folk virtuosity and Suzanne Vega's progressive pop, her approach would sound vanilla in lesser pipes, but Lindeman's songwriting transforms "Kept It All to Myself" and "Complicit" out of mere exercises in craft. "Thirty" captures twentysomething freedom transitioning to thirtysomething responsibility with an uncanny flair. Lush production supporting a singer-songwriter in full control of her muse equals timeless musical value. (2:15pm, Tito's stage, weekend one only)

★★★★

— Michael Toland



CONTINUED ON P.6

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Pick a Headliner

BY TIM STEGALL



PHOTOS BY GARY MILLER

PAUL MCCARTNEY

FRI., 7:45PM, AMERICAN EXPRESS STAGE

GOVERNMENT NAME: Sir James Paul McCartney, CH MBE

NICKNAMES: Macca, Paul Ramon

HOMETOWN: Liverpool, England

ACTIVE SINCE: 1957

GENRE: Pop, rock, classical, electronica

NUMBER OF STUDIO ALBUMS: 47, including 23 with the Beatles

NUMBER OF GRAMMYS: 18

LATEST RELEASE: *Egypt Station*

INFLUENCES: Elvis Presley, Little Richard, Buddy Holly, Carl Perkins, Chuck Berry

NOTABLE COLLABORATORS: Stevie Wonder, Michael Jackson, Elvis Costello, Kanye West

BREAKOUT MOMENT: *The Ed Sullivan Show*, Feb. 9, 1964

SONGS HE SHOULD PLAY: "I'm Down," "I Saw Her Standing There," "Live and Let Die," "Let It Be"

SONG HE SHOULDN'T PLAY: "Silly Love Songs"

NOTABLE DEATHS: Rumors surfaced in October 1969 that McCartney had died in a 1966 car wreck and was replaced with a look-alike.

Plus John Lennon, George Harrison, George Martin, Linda McCartney

BRAVE EXPERIMENTS: Three electronica collaborations with Killing Joke's Youth as the Fireman

STEREOTYPICAL FAN: Baby boomers

BEST LINES: "And when the brokenhearted people living in the world agree/ There will be an answer/ Let it be."

LAST LOCAL SHOW: Frank Erwin Center, May 22, 2013, his Austin debut

NOTABLE ACHIEVEMENT: The Quarrymen, the Beatles, Wings

METALLICA

SAT., 8PM, AMERICAN EXPRESS STAGE

GOVERNMENT NAMES: James Alan Hetfield; Lars Ulrich, R; Kirk Lee Hammett; Roberto Agustín Miguel Santiago Samuel Perez de la Santa Concepción Trujillo Veracruz Bautista

NICKNAMES: Alcoholica (formerly)

HOMETOWN: Los Angeles

ACTIVE SINCE: 1981

GENRE: Thrash metal

NUMBER OF STUDIO ALBUMS: 10

NUMBER OF GRAMMYS: 9

LATEST RELEASE: *Hardwired... to Self-Destruct* (2016); *...And Justice for All* (Remaster out Nov. 2)

INFLUENCES: Motörhead, Tygers of Pan Tang, Diamond Head, Iron Maiden, Misfits

NOTABLE COLLABORATORS: Dave Mustaine, Jason Newstead, Lemmy, *The Simpsons*

BREAKOUT MOMENT: *Kill 'Em All*, July 25, 1983

SONGS THEY SHOULD PLAY: "Whiplash,"

"Creeping Death," "Master of Puppets," "One," "Enter Sandman"

SONG THEY SHOULDN'T PLAY: Prince's "When Doves Cry" (youtu.be/FgQ57Gv7W7k)

NOTABLE DEATHS: Bassist Cliff Burton, killed in a bus accident in Sweden, Sept. 27, 1986

BRAVE EXPERIMENTS: 1991's *Metallica*, aka "The Black Album"; ill-advised Lou Reed collaboration *Lulu*

STEREOTYPICAL FAN: Lots of hair, ancient Damage, Inc. tour shirt (sleeves cut off), equally ancient greasy denim

BEST LINES: "Exit light/ Enter night/ Take my hand/ We're off to Never-Neverland."

LAST LOCAL SHOW: X-Games, Circuit of the Americas, June 6, 2015

NOTABLE ACHIEVEMENT: Chairmen of the board to extreme metal's Big Four: Metallica, Slayer, Megadeth, Anthrax

NONAME

Room 25

Chicago rapper Fatimah Warner burst through in 2016 with her jazzy debut *Telefone*, a soulful and genuinely optimistic volume.

Sophomore album *Room 25* features a deepening of her sound with added edge, commencing immediately on album starter "Self." At just 35 minutes, she's now produced one of the tightest and most complete albums of 2018, while advancing philosophical wax on contextual freedoms of her black body. On "Prayer Song," she describes institutional racism through a corrupt cop's thoughts. "Window," the subsequent track, finds her curt in exposing her insides: "I know you never loved me but I fucked you anyway/ I guess a bitch like to gamble/ I guess a bitch like to lonely." **(2:45pm, HomeAway stage)**

★★★★

– Kahron Spearman



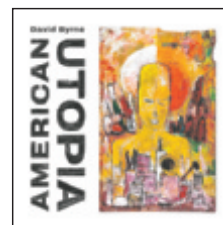
DAVID BYRNE

American Utopia (Nonesuch/ Todo Mundo)

Through design or circumstance, David Byrne here flirts with zeitgeist more than his previous solo albums. While not expressly political, *American Utopia* can't help playing as a reaction piece. Ostensibly the music for a multimodal project called Reasons to Be Cheerful, the onetime Talking Heads leader doesn't offer optimism so much as consoling reassurance. Close-mic'd vocals foster a sense of intimacy. Alternating between soft verses and electro chorus, "I Dance Like This" echoes the telegraphed verité of "Life During Wartime." Co-written with Brian Eno, "Everybody's Coming to My House" encapsulates late-stage imperialist paranoia with pensive instrumentation and rhythm as Byrne incants, "We're only tourists in this life." **(3:45pm, American Express stage)**

★★★★

– Greg Beets



FATHER JOHN MISTY

God's Favorite Customer (Sub Pop)

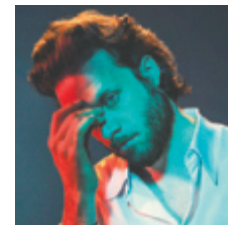
The candor-filled fourth studio album by unabashed egotist Father John

Misty runs decidedly less humorous than 37-year-old caricaturist Josh Tillman's previous offerings. While still supremely self-important, he probes his emotions like a narcissist at the mirror. The difficulty/trick comes in wondering whether Tillman goes out of his way to trip himself up. "Just Dumb Enough to Try" and "Please Don't Die" finds him profoundly vulnerable, self-sabotaging, and maintaining emotionally harmful relationships. "I'm feeling good, damn, I'm feeling fine," he sings in "Mr. Tillman," on which he appears to be either high, dissociative, or freely living a lie about his happiness.

(6:45pm, Barton Springs stage)

★★★★

– Kahron Spearman



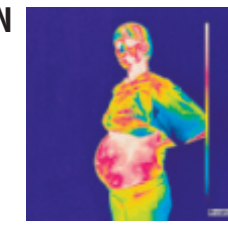
BROCKHAMPTON

Iridescence (RCA)

Iridescence trades the Southern trap palette of 2017 LP trilogy *Saturation* for a more abstract, yet expansive splatter of futurist techno-trap. Recorded over a 10-day span at Abbey Road Studios with a full choir and orchestra, the fourth album from the Texas collective erases the memory of departed MC Ameer Vann in 15 tracks. Opener "New Orleans" triumphantly announces a new sonic direction with its explosion of blown-out 808s and revving synths. Single "J'Ouvert" melds Lavaman's soca jam "Doh Blame Me" with buzzing kicks and distorted, 8-bit synths to unearth Joba's most ferocious verse to date. Meanwhile, the breathless symphony of "Weight" drowns frontman Kevin Abstract in doubt. Hooks sparse and structure loose, *Iridescence* redefines future pop. **(6:45pm, Miller Lite stage)**

★★★★

– Jeremy Steinberger



The National 5:45PM, AMERICAN EXPRESS STAGE

Leaving their day jobs behind, the National's third album and first collection for the famed Beggars Banquet label, 2005's *Alligator*, put them on most critical shortlists. 2007's *Boxer* and 2010's *High Violet* moved the Cincinnati-raised quintet near the top of rock music's shrinking and capriciously selected heap. The band won a Grammy for Best Alternative Music Album for 2017's *Sleep Well Beast*.

– Kahron Spearman

Khalid 5:45PM, HONDA STAGE

No word on a follow-up to 2017's *American Teen*, but Khalid Robinson has collaborated enough in 2018 to sate fans, who are clamoring for more from the onetime El Pasoan. His voice, which has hooked up with Halsey, Ty Dolla \$ign, and Martin Garrix in the last year, remains as infectious as his breezy pop-writing sensibility.

– Abby Johnston

Odesza 7:45PM, HONDA STAGE

Odesza's chirpy, summertime vocal samples and sugar-rush electronic pop productions glide like fireflies from the consoles of Harrison Mills (Catacombkid) and Clayton Knight (BeachesBeaches). With the chill of Tycho and low BPM dance tempo of Bonobo, the Seattle duo performs from a stage of kaleidoscopic panoramas and live drums, all for visual effect. Three albums in, Odesza is peak festival.

– Christina Garcia

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Durand Jones & the Indications

SATURDAY, 1:30PM, MILLER LITE STAGE

Durand Jones came up playing church music in the small rural community of Hillaryville, La., some 30 miles south of Baton Rouge. When he left to study classical saxophone in Indiana, he accidentally became a singer and landed a crack soul band in the process.

Teaming up with fellow music students Aaron Frazer (drums, vocals), Blake Rhein (guitar), Kyle Houpt (bass), and Steve Okonski (organ), the upstarts started laying down tracks on a Tascam 4-track cassette recorder in a Bloomington basement. Studio may be too generous a word.

"The sessions were a lot of sitting around and listening to 45s," explains Frazer, "and then going down in the basement and taking a really simple musical idea – something we loved, whether it was the way the drums sounded, or a chord progression – and turning that into a song."

That resulted in an eponymous debut on Ohio's Colemine Records that shares a vibe and aesthetic with the extended Daptone family of artists like the late Charles Bradley and Sharon Jones. Barely 30, Jones remains a dynamic frontman, but cedes the stage to Frazer for slow ballad "Is It Any Wonder?," which the percussionist blesses with a velvety falsetto.

"It was really strange," Frazer remembers. "I knew that style as sweet soul or doo-wop, but when we put out the record, that song in particular started getting all these comments online from Tejano people who were so excited about it. They talked about how it made them want to get into their cars and drive. That was our introduction to Chicano



AN EPONYMOUS DEBUT ON OHIO'S COLEMINE RECORDS SHARES A VIBE AND AESTHETIC WITH THE EXTENDED DAPTONE FAMILY OF ARTISTS LIKE THE LATE CHARLES BRADLEY AND SHARON JONES.

soul and lowrider soul. It wasn't an intentional thing at all, but they've become a real core part of our fan base."

Recently adding a cover of San Antonio's Sunny & the Sunliners to their live repertoire, the group figures to sweeten the pot with more sugary soul moving forward.

"It feels like we're carrying on a legacy that we didn't even know about," Rhein adds. "When you hear Durand belting and going crazy followed by Aaron singing super-sweet, the contrast really amplifies both of them." – Thomas Fawcett

THE BREEDERS

All Nerve (4AD)

All Nerve dodges every pitfall. Reuniting lead sisters Kim and Kelley Deal with bassist Josephine Wiggs and drummer Jim MacPherson, the Breeders' fifth LP matches the lineup for iconic 1993 hit *Last Splash*. Lovely "Spacewoman" and "Dawn: Making an Effort" pin Kim's soft, candied tone against the weight of atmospheric scuzz, and it never gives. While the title track's big-hearted build-up channels the crew's establishing alt-pop buoyancy, new ideas stagger the 11 tracks. Monolithic "MetaGoth" and smoky ballad "Walking With a Killer" work through internal frustrations, eloquently tracking out a new era for the Breeders. **(3:30pm, HomeAway stage)**

★★★★★

– Rachel Rascoe



BRANDI CARLILE

By the Way, I Forgive You (Low Country Sound/Elektra)

No longer a Northwestern folk underdog, Carlile's sixth studio LP – produced by Dave Cobb and Shooter Jennings – proves her most stunning. Her powerful swells peak measured and controlled as she steels against complicated relationships with a graceful nuance and clear confidence. Pain cedes to compassion through openers "Every Time I Hear That Song" and "The Joke," and bursts anthemic on "Hold Out Your Hand." Meanwhile, "The Mother" and "Whatever You Do" ring poignantly personal into closing piano ballad "Party of One." Empathetic and hopeful, *By the Way* rivals breakout *The Story* as Carlile's best. **(4:30pm, Honda stage)**

★★★★★

– Doug Freeman



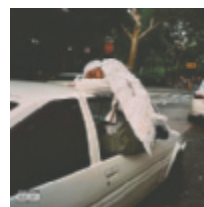
BLOOD ORANGE

Negro Swan (Domino)

Devonté Hynes' latest as Blood Orange explores how it feels to be othered and gives hope to an existence rife with wrongful prejudice. "First kiss was the floor," he laments on opener "Orlando," then gets sanguine toward the end, assuring "Hold on, yes/ You gonna be okay" on "Runnin'." Laced together with narratives from Janet Mock – trans rights activist, journalist, and director on TV show *Pose* – Hynes creates a jazzy respite for the marginalized by brimming *Negro Swan* with horns, synth, and guitar even if only for an hour. A\$AP Rocky, Steve Lacy, and Puff Daddy feature. **(5:30pm, Miller Lite stage)**

★★★

– Isabella Castro-Cota



Alice Merton

12:45PM, AMERICAN EXPRESS STAGE

Alice Merton bursts with a kinetic frenzy of sound and sentiment. The first single and title track to debut EP *No Roots* landed atop European charts in 2016, introducing the Canadian-born, Germany-based songwriter with jagged beats quaking behind a voice between Fiona Apple and Regina Spektor. New single "Why So Serious" likewise licks anthemic and cathartic. – Doug Freeman

IamDDB

1:30PM, BARTON SPRINGS STAGE

Self-proclaimed "urban-jazz," Diana Debitto makes that description sound almost contrived. Influenced by her Angolan background, the Manchester singer meshes trap and R&B over honeyed vocals balanced between rap and spoken word. She's able to soothe ("Azul") and club hop ("Ooo"). – Isabella Castro-Cota

– Isabella Castro-Cota

Ikebe Shakedown

1:45PM, TITO'S STAGE

Fans of Budos Band and Austin's Hard Proof will dig this horn-laden instrumental septet from NYC that heaps Seventies funk atop a bedrock of Nigerian-inspired Afrobeat. Ten years and three LPs deep, a band that poached its name from a rare Nigerian boogie single balances fiery funk burners with spacey atmospheric jams on last year's *The Way Home*. – Thomas Fawcett

▼ The Wombats

2:15PM, AMERICAN EXPRESS STAGE

2006-07: The Wombats emerge from Britain's post-Libertines guitar pop boom with scrappy, infectious singles "Moving to New York" and "Let's Dance to Joy Division," bursts of clanging guitars, bashy drums, and cheeky humor. 2018: The Wombats are Coldplay Jr., purveyors of earnest-yet-downbeat widescreen rock found on new single "Bee-Sting." – Tim Stegall

– Tim Stegall



AUSTIN PARKS FOUNDATION PRESENTS

AUSTIN CITY LIMITS
MUSIC FESTIVAL

ARTIST SIGNINGS WEEKEND ONE SCHEDULE

FRIDAY

- 1:30pm Natalie Prass
- 2:15pm Lewis Capaldi
- 3:00pm Bishop Briggs
- 3:00pm lovelytheband
- 3:30pm Gryffin
- 4:30pm Mikky Ekko
- 5:15pm Golden Dawn Arkestra
- 6:00pm X Ambassadors

SATURDAY

- 1:30pm Dizzy
- 1:30pm Molly Burch
- 2:30pm CHVRCHES
- 3:00pm Ikebe Shakedown
- 3:00pm Vérité
- 3:00pm Naked Giants
- 3:15pm Durand Jones & The Indications
- 5:00pm Sweet Spirit
- 5:30pm Japanese Breakfast
- 6:00pm Justice
- 6:45pm Sharon Van Etten

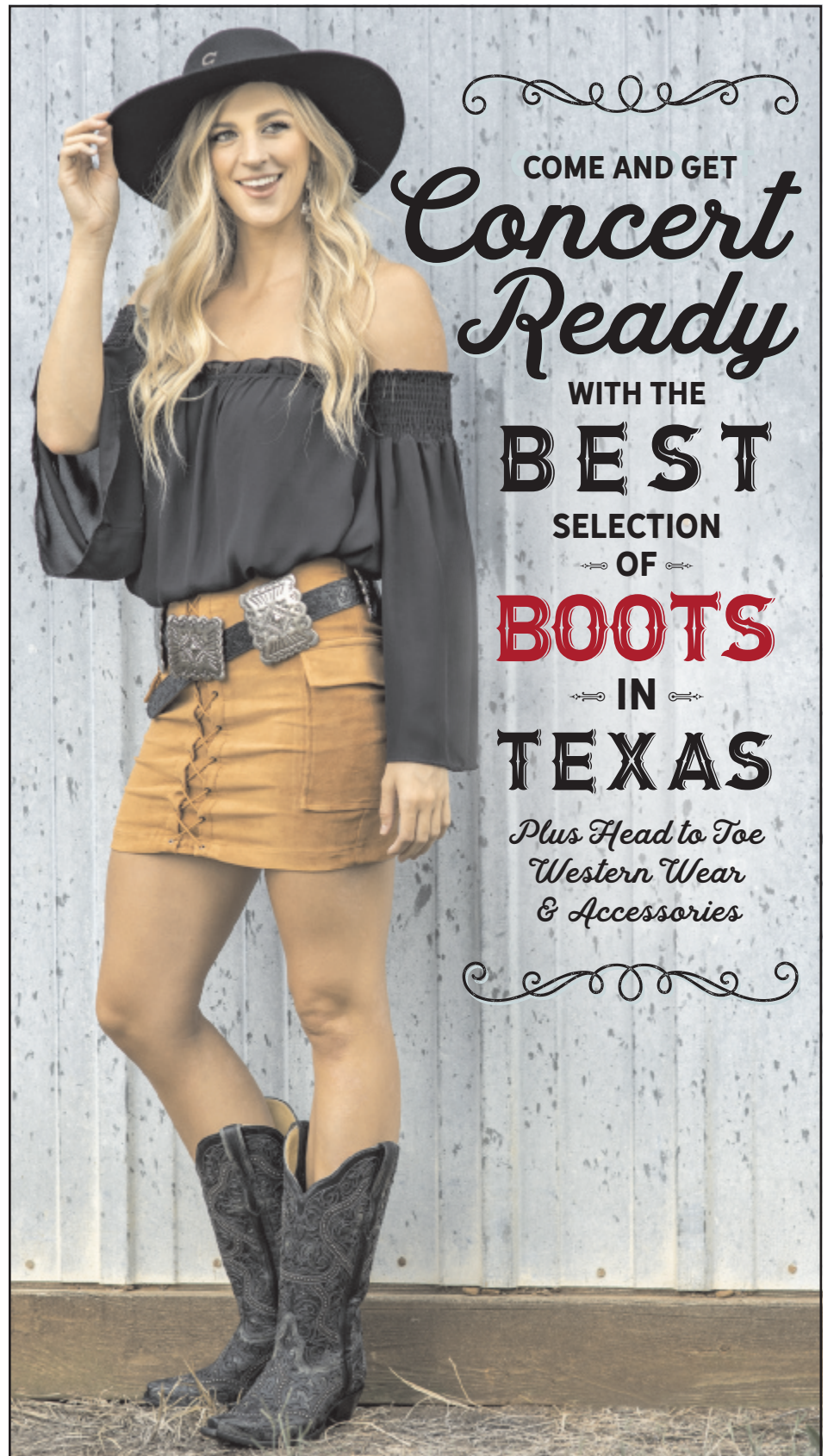
SUNDAY

- 1:00pm Lemaitre
- 1:00pm Neighbor Lady
- 1:30pm Texas Gentlemen
- 2:00pm Shame
- 2:30pm Mt Joy
- 2:30pm Amen Dunes
- 2:30pm The Nude Party
- 3:00pm YUNGBLUD
- 4:30pm Twin Shadow
- 5:45pm Khruangbin
- 6:30pm Houndmouth

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Curtis Harding 2:45PM, TITO'S STAGE

"I try to stay as true as I can to the songs themselves, but I never want that to hinder me in the recording because the songs are going to live longer than anybody. You know what I mean?"

"That" which Atlanta soul raconteur Curtis Harding, 39, speaks of is the dense atmospherics he utilized on last year's *Face Your Fear*, reminiscent of Marvin Gaye's *What's Going On*. They aren't employed more often because such a magnificent "wall of sound" comes with a price.

"Its kinda hard to facilitate and it's expensive sometimes," he says. "You can't record in that setup unless you have a big budget."

Raised in the Mennonite church, Harding is the son of Dorothy Harding, a still-touring gospel singer. His amalgamating "slop 'n' soul" conveys blues, rock, gospel, psychedelia, and R&B from the primes of Curtis Mayfield and Motown. Informed

he possesses an old soul, Harding reveals that the generational differences within his household contributed to this quality. His father is 89, and Harding's mother is 27 years his junior.

"Just being around older people my whole life, I wanted to be older than I was," acknowledges the singer. "My goal when I was a kid was to be an old man. That's what I was around. I wanted to be that old guy sitting on the porch."

Harding appeals to all demos, but his strong suits lie in his founded maturity. The talented soul man is slowly becoming the old man on his porch.

"I will be 40 next June," he says. "I've lived a life, and I am still living life. I'm making music for people that understand what I am talking about. If you understand, and you dig it, then I am down with you."

— Kahron Spearman



ATLANTA SOUL RACONTEUR CURTIS HARDING SPEAKS OF THE DENSE ATMOSPHERICS HE UTILIZED ON LAST YEAR'S *FACE YOUR FEAR*, REMINISCENT OF MARVIN GAYE'S *WHAT'S GOING ON*.

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ACL LATE NIGHTS BY JEREMY STEINBERGER

Thursday, October 4

Gang of Youths, Annabelle Chairlegs, Antone's [sold out]
Arizona, Slenderbodies, Mohawk [sold out]

Friday, October 5

Japanese Breakfast, Molly Burch, Antone's [sold out]
The Wombats, Yungblud, Emo's
Sofi Tukker, Ikebe Shakedown, Crush Club, LP Giobbi, Scoot Inn
St. Vincent, Stubb's
Fatai, Stubb's Indoors
Gryffin (DJ Set), Vulcan Gas Company [sold out]

Saturday, October 6

Houndmouth, Neighbor Lady, Antone's [sold out]
Shame, Naked Giants, Barracuda
San Holo (DJ Set), Robotaki, Emo's
Amen Dunes, Israel Nash, Mohawk
X Ambassadors, Lewis Capaldi, Scoot Inn
Brockhampton, Stubb's
Kydd Jones, Stubb's Indoors

Sunday, October 7

The Breeders, Moaning, Scoot Inn
Bells of Joy, Stubb's Indoors (gospel brunch)

Monday, October 8

Lisa Loeb, Dizzy, Scoot Inn
Bishop Briggs, Donna Missal, Emo's

Wednesday, October 10

David Byrne, Topaz Jones, Bass Concert Hall
Residente, Trooko, Emo's
Alvvays, Caroline Says, Scoot Inn
Wild Child, Golden Dawn Arkestra, Stubb's

Thursday, October 11

Mt. Joy, Duncan Fellows, Adam Melchor, Antone's
Jungle & Rhye, Emo's
Big Thief, Sweet Spirit, Mohawk
Alice Merton, Sasha Sloan, Parish
Sir Sly, Vérité, Scoot Inn
The National, Stubb's [sold out]
Magic City Hippies, Stubb's Indoors

Friday, October 12

Reignwolf, Special Guest Arkells, Antone's
Illenium, Trivecta, Emo's [sold out]
Sylvan Esso, Durand Jones & the Indications, Stubb's

Saturday, October 13

Manchester Orchestra, Ben Kweller, Emo's
Parquet Courts, Sass, Mohawk
Trampled by Turtles, Phil Cook, Scoot Inn
Odesza, Jai Wolf, Evan Giia, Stubb's [sold out]
Harry Paradise, Stubb's Indoors

Sunday, October 14

Curtis Harding, Jackie Venson, Antone's
Ty Morris & H.O.W., Stubb's Indoors (gospel brunch)



Kydd Jones

DAVID BRENDAN HALL

Mon Laferte

2:30PM, HONDA STAGE

Norma Monserrat Bustamante Laferte is Mon Laferte, a 35-year-old Chilean bellowing torch songs in the styles of bolero, tango, cumbia, and ska. Mexico City-built from a thrash metal background and other early shades of alternative rock and punk, Laferte's current element is Latin folk. "Amárrame," featuring Juanes from this year's *La Trenza*, is cumbia for lovers.

— Christina Garcia

Smino

3:30PM, MILLER LITE STAGE

Christopher Smith Jr. switches between soft-spoken R&B and flirty raps on his 2017 debut *blkswn*. Whistles, hums, and spoken word cradle themes of love, loss, and fame. Then his sharp and feathered flow fires them back up again. Features by theMIND ("Edgar Allen Poe'd Up"), Ravyn Lenae ("Glass Flows"), and Jay2 ("Blkoscars") break the routine by amplifying the St. Louis, Mo., rapper's gravelly bravado.

— Isabella Castro-Cota

CONTINUED ON P.14

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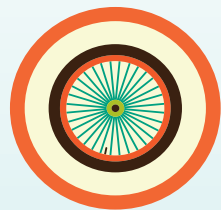
UBER AND RIDE SHARE pick up and drop off is located at Wallingwood Drive, Stephen F. Austin Drive, and Lee Barton Drive.



TAXI pick up and drop off is located on William Barton Drive in front of Barton Springs Pool.



THE OFFICIAL ACL FESTIVAL SHUTTLE pick up and drop off is located on Andrew Zilker Road outside the Barton Springs West Entrance and drops at Republic Square Park.



BIKE & DOCKLESS MOBILITY parking is located on Toomey Road or Azie Morton Road.

UBER PRO TIPS

- When you're ready to go to the festival, type "Austin City Limits Music Festival" or "Zilker Park" into your Uber app as your destination.
- This will update your destination to the nearest dropoff point around the festival.
- After the festival, head east on Barton Springs Road away from Zilker Park.
- The farther you walk from traffic and road closures, the easier it will be for your driver to reach you.

SCHEDULED CLOSURES

Barton Springs Road will be closed on festival show days to all vehicle traffic before Sterzing St. Cars must make a U-turn on Barton Springs Road at Sterzing Street. Making a right turn on Sterzing will be prohibited. This closure will reduce the amount of vehicles allowed into neighborhoods and will create a safe crossing for pedestrians at Azie Morton Rd. and Barton Springs Rd.

✗ ZILKER PARK GREAT LAWN CLOSURE

Sept. 24 – Oct. 28 closed to the public
Oct. 19 festival load-out ends
Oct. 20 – 31 PARD park maintenance

✗ STRATFORD DRIVE CLOSURE

at Nature Center Dr & Barton Springs Rd
Sept. 25 & 27 7:00 am – 10:00 pm daily
Oct. 5 12:01 am – Oct. 8 6:00am
Oct. 12 12:01 am – Oct. 15 10:00pm
Oct. 16 & 17 7:00am – 10:00pm daily

✗ BARTON SPRINGS ROAD CLOSURE

at Sterzing St & 2244
Sept. 29 3:00am – 7:00am
Oct. 5 12:01am – Oct. 8 6:00am
Oct. 12 12:01am – Oct. 15 6:00am

✗ AZIE MORTON ROAD

at Barton Hills & Barton Springs Road
Residential traffic will be allowed to exit the neighborhood on Azie Morton Rd., East Bound onto Barton Springs from 12:00am - 11:59am on both Fridays, and 12:00am - 8:00am on both Saturdays and Sundays of event weekends.
Oct. 5 12:00pm – 12:00am
Oct. 6 8:00am – Oct. 7 12:00am
Oct. 12 12:00pm – 12:00am
Oct. 13 8:00am – Oct. 14 12:00am

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Zilker Park is one of Austin's most cherished landmarks. Help keep the festival clean by using provided waste, recycling, and compost bins. Grab a bag from a Rock & Recycle center to fill with bottles and cans and earn a commemorative Festival T-shirt, and enter for a chance to win a Fairdale bike or two 3-day Tickets to ACL Fest 2019.

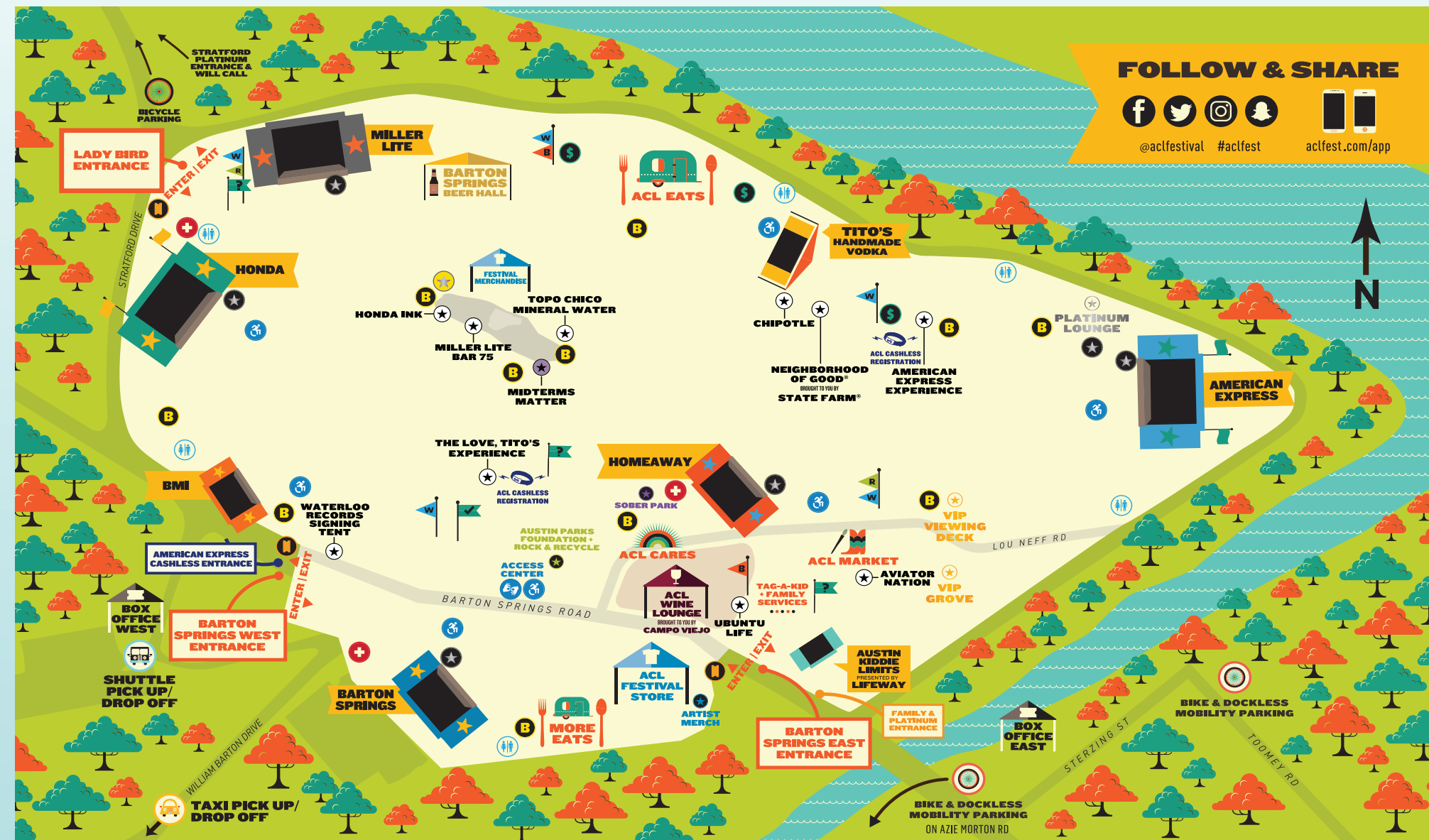
ACL Festival offers special services for people with disabilities. Visit the **Accessibility Center** just north of Barton Springs Road for more info.

Families & Platinum ticketbuyers have a dedicated entrance on Barton Springs Road, just east of the Barton Springs East Entrance.

Stash Your Stuff, Charge Your Phone: Rent a locker near the Barton Springs festival entrances to securely store your items throughout the event. Or if your phone is low on juice, get a charging pack there! Chair Check is adjacent to lockers and offered by U.S. Fund for UNICEF, putting children first all over the world.

Tag-A-Kid: Stop by the Guest Services booth in Austin Kiddie Limits or near the other festival entrances to register your child with the festival with a special wristband. If you get separated, we can connect you!

Lost & Found: Visit aclfest.com/lostfound to view found items and file a claim, or visit a Guest Services Booth for assistance or to turn in found items. Post fest item pick-up will take place at Zilker Park 10/8-9 from 12-6pm, and at the Scoot Inn 10/15-16 from 2-8pm.



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Legend	ACL Eats	ACL Market	ACL Cares	Austin Kiddie Limits
<ul style="list-style-type: none"> Rock & Recycle Center Camelbak Hydration Station Bodega Lockers, Mobile Charging, Chair Check Guest Services ATM Bar & Beverages Ticket Help Platinum Viewing Restrooms Medical Deaf / Hard of Hearing Services Accessible Viewing Platform Platinum/VIP Bar 	<ul style="list-style-type: none"> Amy's Ice Creams Austin's Pizza Bananarchy Blenders & Bowls Burro Grilled Cheese Chi' Lantro BBQ East Side King Flyrite Chicken Frank Dogs, Sausage & Waffle Fries GoodPop High Brew Coffee JuiceLand Kababeque Lambas Indian Kitchen Lonesome Dove Western Bistro Maine Root Beverages MickieHwait Craft Meats mmpnanadas Shade Tree Organic Lemonade Shake Shack Skull & Cakebones Sn-Beach Southside Flying Pizza Tacodeli Tamale Addiction The Mighty Cone The Noble Pig The Peached Tortilla The Salt Lick Tiff's Treats Tinos Greek Cafe Torchy's Tacos Trudy's Wholly Cow Burgers 	<ul style="list-style-type: none"> Austin Art Garage Espacio Handmade EXIT2ART Leighelena Mama Culture Ornamental Things Teysha William K. Stidham - HEART 	<ul style="list-style-type: none"> Anthropos Arts Austin 3-1-1 Austin Allies Austin Music Foundation Austin Parks Foundation Central Texas Food Bank City of Austin Graffiti Steering Team Creative Action Don't Mess With Texas Health Alliance for Austin Musicians Harmonium 1/2 Sober Park HeadCount & Midterms Matter Hope Events Keep Austin Beautiful KLRU-TV, Austin PBS Leap of Joy Love Hope Strength Meat Free Monday MusiCares MyMusicRx ONE Campaign OxJam PETA SAFE Alliance SIMS Foundation Sustainable Food Center The Nature Conservancy U.S. Fund for UNICEF 	<ul style="list-style-type: none"> Alex's Lemonade Central Market Circus Picnic Create a Musical Instrument Drum Zone Family Services Good Pop Great Promise for American Indians Exhibition Kiddie Lounge Lifeway Art & Play Music Wall with KLRU PBS Kids! Print a Tote Punk Hairdoz Q Brothers Hip Hop Workshop Rock Star Photo Booth Tattoos Upcycled Crafts

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ZAUNER AND COMPANY, INCLUDING HER HUSBAND PETER BRADLEY ON GUITAR, SHOULDERED HER METALLIC, SHOEGAZE-INFUSED ALLOY OF PACIFIC NORTHWEST INDIE ROCK NEARLY NONSTOP THROUGHOUT 2018.

Japanese Breakfast

3:30PM, BARTON SPRINGS STAGE

In August, Michelle Zauner penned a full-hearted essay on grief and cultural heritage for *The New Yorker*. The songwriter, head of Philly-based rock project Japanese Breakfast, detailed breaking down in the aisles of Asian megagrocery H Mart – one of which opened this year in Cedar Park – over her Korean mother's passing.

"Growing up biracial, food was the most immediate access point to embrace my heritage," shares the Oregon-raised musician. "My most recent, concentrated memories of my mother were from when she was sick. Learning to cook Korean food was a way to find sweet memories instead."

The singer spoke from a "weird limbo place" near Cleveland, Ohio, between concert dates, leaving her band time to enjoy Dave & Buster's, as well as the local museum's Yayoi Kusama exhibit. Zauner and company, including her husband Peter Bradley on guitar, shouldered her metallic, shoegaze-infused alloy of Pacific Northwest

indie rock nearly nonstop throughout 2018.

On the road internationally, the songwriter often tweeted her cravings for the comforts of Korean cuisine.

"Have you seen the movie *Spirited Away*?" she asks. "[The main character] has to eat something from the world in order to not disappear. That's how I feel when I don't get the foods that I'm used to eating – like I'm not fully there."

Next year, Zauner will undertake a follow-up to sci-fi-inspired sophomore album *Soft Sounds From Another Planet*, and work on a food memoir that builds on her *New Yorker* piece. Having detailed grief in 2016 debut *Psychopomp*, she hopes recent forays into nonfiction can free up space for fresh musical motifs.

"My last two records are so sad," the bandleader offers. "I would like to make a jubilant album. I want to figure out new topics to tackle and fall in love with music again."

– Rachel Rascoe

Bazzi

5:30PM, HOMEAWAY STAGE

Become a part of a Snapchat filter, and you'll likely become famous. Just ask Andrew Bazzi. After twinkling single "Mine" went viral, the Michigan R&B crooner's April debut *Cosmic* peaked on the *Billboard* Hot 100. For the 21-year-old, sex and lust remains his songwriting cynosure, but his voice soars over pop on electro ballad "Honest," trap bed-burner "Changed," and synth delicate "BRB." – *Alejandra Ramirez*

Deftones

6:30PM, AMERICAN EXPRESS STAGE; WEEKEND ONE ONLY

The early-Nineties nü metal explosion gave us Deftones, who quickly outstripped its contemporaries on albums like *White Pony* with an experimental outlook shared more by Tool than Korn. The Sacramento quintet's most recent LP remains 2016's *Gore*, though recording has commenced on album No. 9. – *Michael Toland*

Chvrches

6:30PM, HONDA STAGE

By this point, Glasgow trio Chvrches are almost old guard in the electronic pop scene. They helped usher in the wave on their 2013 debut, led by the pint-sized, energetic Lauren Mayberry. In May, they dropped third album *Love Is Dead* and hit the road with a now-perfected blend of ominous and unabashedly joyous cuts. – *Abby Johnston*

St. Vincent

7:30PM, MILLER LITE STAGE

Dallas siren Annie Clark shifts her stage presentation with every album. Choreographed dance moves, immobile and unflinching stares, full band or solo, whatever setup she trots out for ACL will star face-melting guitar and feature a set highlighting the gossamer pop of 2017's *Masseduction*, her fifth LP. – *Abby Johnston*

Nelly

7PM, HOMEAWAY STAGE; WEEKEND ONE ONLY

Nelly may not carry the clout of recent ACL hip-hop legacy acts Ice Cube (2017) or LL Cool J (2016), but the St. Louis rapper boasts megahits that will be sung by tens of thousands. Debut *Country Grammar* conquered airwaves at the turn of the century with a distinct singsong delivery and catchy choruses that will double as festival directives. "Light it up and take a puff, pass it to me now." Way ahead of you. – *Thomas Fawcett*

Residente

7:30PM, BARTON SPRINGS STAGE

Half of tenacious rap group Calle 13 ("Atrévete-te-te"), Puerto Rican singer René Juan Pérez Joglar branched out on his own last year with a multifaceted, politically charged, and hauntingly beautiful self-titled debut. "Guerra" relays peace through a war title, "Milo" drips tangible love for his son, and "Desencuentro" features French singer Soko maneuvering the timeliness of romance. – *Isabella Castro-Cota*

Justice

8:30PM, HONDA STAGE

Gaspard Augé and Xavier de Rosnay burst through electro banality behind bouncy hit single "D.A.N.C.E.," a critically acclaimed 2007 full-length debut, and a Grammy Award-winning remix of MGMT's "Electric Feel." The French duo then became a top dance/festival act. 2011's *Audio, Video, Disco* features a chill approach, but 2016's bright and joyous *Woman* picks up the energy. – *Kahron Spearman*



DAVID BRENDAN HALL

SATURDAY LOCAL LIMITS BY KEVIN CURTIN

MOLLY BURCH (noon, Barton Springs stage; weekend one only) Romantic pop phenom with smartly written songs, shimmering guitar, and a voice that's bold yet reserved.

▲ **JACKIE VENSON (12:45pm, Tito's stage; weekend one only)** Flammable guitarist whose songcraft ranges from indie blues to breezy soul-rock and innovative pop.

KUPIRA MARIMBA (2:30, Austin Kiddie Limits stage; weekend one only) The vibraphone's wooden cousin gets beaten down by this fun-loving, mallet-wielding ensemble.

SWEET SPIRIT (3:30pm, BMI stage; weekend one only) Pelvic-thrusting heavy pop with candied melodies for damaged lovers.

SAULPAUL (4:30pm, Austin Kiddie Limits stage)

Positive messenger who raps and sings while strumming an acoustic guitar.



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ACL 2018 SUNDAY



Amber Mark

12:15PM, AMERICAN EXPRESS STAGE

Amber Mark, 24, is the third-culture girl of R&B, blurring genre lines and creating a lane all her own. A whirl of bossa nova, pop, and neo-soul, May EP *Conexão* reclaims love again after the loss of her mother.

Mark grew up a nomad, traveling through Europe and Asia with her German mother, a painter who practiced Tibetan Buddhism. The singer eventually settled in NYC, where

she currently resides, with her godparents to attend high school. Her 2017 debut, the seven-track *3:33am*, grieves her mother's passing five years ago in songs like "Monsoon," where a subtle piano soliloquy opens the floodgates to her tears. Tribute to their travels together, the album incorporates Eastern percussion and strings, plus a mournful sitar contemporized over dance beats.

LEAD SINGLE "LOVE ME RIGHT" INVITES COMPARISON TO SADE'S GLOSSY JAZZ PRODUCTION.

"I always wanted to incorporate Indian instrumentation when I talked about my mom," says Mark. "She was German, but she loved India and she lived out the rest of her life there."

Love is a theme in *Conexão* as well.

"I may not ever experience a love that's like that again, the ultimate love from my mother, but I realized you do find love again in a different shape, one that's as strong and formed differently."

Though reluctant to sing about romantic love because "I find it so cheesy," Mark explores different relationships on the new extended play. Lead single "Love Me Right" invites comparison to Sade's glossy jazz production, but where her voice burst onto the international scene with a mature knowingness, Mark's smoky croon addresses the relatability of youth. Her cover of Sade's "Love Is Stronger Than Pride," a Christmas present to her sister, received the stamp of approval by Sade herself.

"My next album will deal with insecurities and confidence," says Mark. "It'll take you on a journey." — Clara Wang

The Relatives

11:15AM, TITO'S STAGE;
WEEKEND ONE ONLY

Founded by Rev. Gean West as the Seventies dawned, this fiery, Dallas-bred gospel combo deftly combined proto-funk and psychedelia on signature single "Don't Let Me Fail." Rediscovered by crate diggers years later, they reunited in 2009 without missing a musical step. West passed away during the recording of 2016's *Goodbye World*, but his son Cedric B. West continues the family business with soul-affirming energy. — Greg Beets

The Texas Gentlemen

12:15PM, TITO'S STAGE;
WEEKEND ONE ONLY

Leading the recent insurgency of Lone Star country funk, the studio conglomerates of the Texas Gentlemen have slapped their slinky grooves behind everyone from Leon Bridges to Paul Cauthen. The North Texas outfit offered up their own platter with last year's debut long-player *TX Jelly*, an underrated jam on the new Texas sound. — Doug Freeman

Flor de Toloache

2:15PM, TITO'S STAGE

The future of mariachi is two X chromosomes, as proved by this all-female ensemble from NYC. Fusing traditional mariachi with stunning vocal harmonies and an eclectic stylistic mix from jazz to punk and rock & roll, they intersperse genre classics with covers of Nirvana and Bob Dylan. These chicas have the chops and charm to win over any crowd. — Thomas Fawcett

NEIGHBOR LADY

Maybe Later (Friendship Fever)

Character, variety, and drama lift this Athens, Ga., quartet's debut EP beyond the realm of high indie mundane. Driven by a reverberant piano riff and Emily Braden's faraway, twang-tinged vocal, "Let It Bleed" documents the darkness of disconnection via a Southern gothic haze.

"Oh Honey" takes a sprightly turn, employing an incipient guitar hook, synth flourishes, and loads of sass to make this kiss-off kill with pop kindness. Braden proves equally adroit delivering elegiac torch song sentiments on "I Wish Nothing" before the whole band builds to a fever pitch for closing number "Wring Me Out." (11:30am, BMI stage; weekend one only)

★★★



— Greg Beets

MT. JOY

(Dualtone)

Mt. Joy's eponymous debut proves the Spotify stars from Los Angeles via Philly can craft catchy, campfire sing-alongs ("I'm Your Wreck," "Silver Lining"), but the indie-folk outfit's relaxed guitar strumming is less memorable. The friends from way back turned Lumineers roster brothers cite Neil Young as influences and echo his emotional tone in lyrical focus rather than musical charge through the vocals of Matt Quinn.

Jack Johnson fans will feel his spirit plugged into electric guitar on "Julia." Ukulele lovers will enjoy "Dirty Love," and woke folks will appreciate the political commentary on "Sheep." (1pm, Barton Springs stage)

★★★



— Christina Garcia

THE NUDE PARTY

(New West)

So-called for throwing au naturel college shows in Boone, N.C., the Nude Party reveals a sextet committed to unabashedly Stones-ian Seventies rock swagger. On a rowdy, self-titled label debut, their rough-and-tumble energy condenses into succinct, minimalist captures, shaped in production by Black Lips drummer Oakley Munson. Opener "Water on Mars" rolls out Patton Magee's smooth, flippant vox, steaming over the band's psych-swirled, plainly-put backing. Sing-along "Chevrolet Van" laments unsolicited life advice from elders, while breezy groover "Records" requests rare LPs back from an ex. All 11 tracks hold tight musically through a lackadaisical charisma, capturing the sonic telepathy of six longtime buds in their early 20s. (1pm, BMI stage; weekend one only)

★★★★



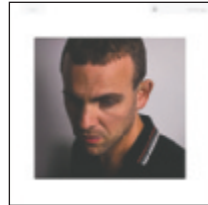
— Rachel Rascoe

AMEN DUNES

Freedom (Sacred Bones)

Damon McMahon's psychedelic-folk catalog shrouds like a veil: a gossamer of somber acoustics, pining lyrics, and ghostly atmospherics. Taking a cue from the classic pop songbook of Tom Petty, the New York-based artist's fifth album tears through a web as opener "Blue Rose" blooms with lapping, percussive waves crashing with themes of grief, freedom, and loss. Boldest album to date, *Freedom* highlights "Miki Dora" and "Skipping School" grapple with masculinity and its illusions. "Satudarah" offers stoned-eye hallucinogens. Transcendental "Freedom" scorches in the summer heat that swells to the expansive funk exhalation of "L.A.," unveiling a booming reveal. (1pm, Miller Lite stage)

★★★★



— Alejandra Ramirez

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Lisa Fischer THU NOV 15	Ottmar Liebert FRI NOV 16	Crystal Bowersox SUN NOV 18	Petula Clark FRI NOV 23
Peter White Xmas w/Rick Braun & Euge Groove SAT NOV 24	Peter Cincotti WED NOV 28	The Guess Who FRI NOV 30	Ryan Bingham TUES & WED DEC 4 & 5
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2015 DEBUT THE UNIVERSE SMILES UPON YOU LEANED INTO SIXTIES-ERA THAI FUNK, WHILE THEIR LATEST RELEASE MINES THE MIDDLE EAST ALONG WITH VINTAGE ROCK AND R&B.

Khruangbin

4PM, TITO'S STAGE; WEEKEND ONE ONLY

Taking their name from the Thai word for airplane, Houston trio Khruangbin derives inspiration from rare grooves from around the globe. 2015 debut *The Universe Smiles Upon You* leaned into Sixties-era Thai funk, while their latest release mines the Middle East along with vintage rock and R&B. The band doesn't simply mimic those sounds, either.

Rather, they meld them into a beautiful, swirling, trance-inducing tapestry. Some of their best songs move at the speed of DJ Screw. Speaking by phone from L.A., the band expresses genuine surprise at their success.

"We had all the odds stacked against us," explains bassist Laura Lee. "Our band name is impossible to read or say. We're instrumental, we're from Houston. Now, Houston is popping, but at the time [2010], it felt like we weren't gonna get out."

Inspired by the bustling streets of Houston, Bangkok, and Tehran, the trio retreats to a creaky barn in the tiny town of Burton – halfway between their hometown and Austin – to record.

"Recording studios, by nature, are very sterile, quiet spaces," muses guitarist Mark Speer. "There's no wind, no bugs, no sound. In the country, there are sounds like wind going through grass or distant birds flying overhead. When we record in the barn, we like to have that stuff there because you don't feel the need to fill up all the space if you have this beautiful sound behind you."

One of those songs with room to breathe is "Como Me Quieres," a melancholic groove that unfurls at a languid pace. For Lee, it serves as a deeply personal call-and-response with the title of sophomore LP *Con Todo el Mundo*.

"I was pulling a lot of inspiration from my granddad," she says. "Como me quieres' was something he asked me constantly, and it means, 'How much do you love me?' I spent every summer with him in Brownsville until I was about 7 and it was something he asked me every day. I'd have to say, 'Con todo el mundo' – 'With all the world, Grandpa.' That's what that song feels like to me, longing."
– Thomas Fawcett

Sharon Van Etten

5:30PM, BARTON SPRINGS STAGE;
WEEKEND ONE ONLY

Maintaining a relatively low musical profile since 2014's stunning fourth LP *Are We There*, Sharon Van Etten returned to school to train in mental health counseling. The studies aren't far from her music, emotionally wrought examinations broiling behind her steady, crescendoing vocals – powerful and vulnerable in the same breath. An imminent new LP promises to trade guitar for darker, synth- and beat-inspired tunes.
– Doug Freeman

Sylvan Esso

7:30PM, HOMEAWAY STAGE

North Carolina duo Sylvan Esso have become ACL fan favorites. They're drawn in by Amelia Meath's idiosyncratic vox and quirky dance moves, but they stay for Nick Sanborn's high-octane beats. Go ahead, dance. – Abby Johnston

SHAME

Songs of Praise
(Dead Oceans)

Young London quintet Shame sounds like 1978. Guitars balance between distorted and glimmering, a steady rhythm pulse emphasizing repetition, while frontman Charlie Steen comes off like a reformed punk looking for new challenges. Indeed, Shame's circumvention of the 21st century might be a drag if it wasn't so damn good. "Concrete" and "One Rizla" fuse melody, noise, tension, and release as well as anything from the original era, while "The Lick" and "Angie" show a willingness to stomp all over the formula for diversity's sake. If the post-punk revival needs a poster child, Shame is a good choice. (12:15pm, Honda stage; weekend one only)

★★★

– Michael Toland



The Revolution 6PM, TITO'S STAGE

"Nobody worked harder than Prince," attests Bobby Z.

Drummer for the Revolution, Z (né Rivkin) anchored the late Minneapolis funk polymath's crackerjack live and studio band. Accompanying the diminutive R&B dynamo through early peaks 1999, *Around the World in a Day*, *Parade*, and the films/soundtracks *Under the Cherry Moon* and *Purple Rain* especially, the group became the most iconic of all his backers. They re-formed in the wake of his untimely 2016 death to honor his legacy.

"At the end of the day," continues Z, who began working with Prince from when he was recording his first demos in 1977, "It's his work ethic and the way he treated music from a discipline standpoint that separated him from the rest of the pack. To this day, when we make a mistake onstage, we don't look at each other. We're looking up at him.

"We're still playing for him!"

The Revolution - Z, keyboardists Matt Fink and Lisa Coleman, guitarist Wendy Melvoin, and bassist Brown Mark - initially reunited in full classic form, with Prince's blessing, in 2012 for a benefit at Minneapolis' First Avenue, club location for much of *Purple Rain*,



to help with some of Z's medical bills. Though Prince sent a few feelers out afterward about a more permanent reunion, it took his passing for the band to assume the preservation of his legacy live, playing their first shows on the anniversary of his death - again at the First Avenue.

"This guy was my compass," sighs Z. "We lost that. We had to honor him."

- Tim Stegall

THE REVOLUTION - Z, KEYBOARDISTS MATT FINK AND LISA COLEMAN, GUITARIST WENDY MELVOIN, AND BASSIST BROWN MARK - INITIALLY REUNITED IN FULL CLASSIC FORM, WITH PRINCE'S BLESSING.

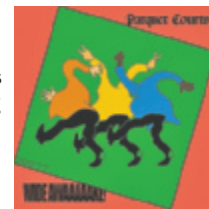
PARQUET COURTS

Wide Awake! (Rough Trade)

On *Wide Awake!*, Parquet Courts uses punk mood swings and Gang of Four-style vocal barking to camouflage some of the prettiest songwriting of their career. Born in Denton in 2009, they traded North Texas for NYC long ago, but still sing with underdog hunger and freshman humor (see "Freebird II"). Had Talking Heads stuck to art school bedrooms rather than exploring world beats, it might sound something like "Mardi Gras Beads." The title track is the standout and could pass for a 2005-era DFA dance punk banger, earning it the rare honor of a remix by disco legend Danny Krivit. (3pm, Barton Springs stage)

★★★

- Dan Gentile



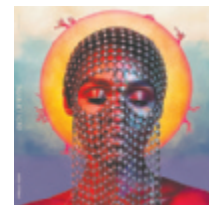
JANELLE MONÁE

Dirty Computer (Atlantic)

Janelle Monáe's sexually ambiguous roboticism comes into its own on her third LP. Featuring liquid-smooth pop funk, it sounds like something from the mind of the Purple One, who lent mentorship and a wah-wah synth line on "Make Me Feel." Hints of Michael Jackson's melodic moonwalking lace in the type of hip-hop ennui that will appeal to fans of Solange's *A Seat at the Table*, plus a sexy swagger of feminist liberation that screams 2018. Bottom line: *Dirty Computer* will turn you on. (4pm, American Express stage)

★★★

- Dan Gentile



CONTINUED ON P.20

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TINASHE**Joyride (RCA)**

In the shop for almost three years, Tinashe's *Joyride* cruises on today's pop linchpin, trap beats, and hip-hop. Along for the ride are Offset, Ty Dolla \$ign, and French Montana. The 25-year-old Tinashe Kachingwe unleashes deeper, soulful vocals on her title track with velvety R&B delivery, but *Joyride*'s 10 tracks want for any song as satisfying as *Nightride*'s "Party Favors" or *Aquarius*' "2 On." Tinashe and Little Dragon on "Stuck With Me" are a laid-back, finger-snapping charm. "No Contest" is a Nineties neo-soul gem. Sadly, forced lyrics and too-on-the-nose productions (bedsprings in "Ooh La La") are a killjoy. **(5pm, Miller Lite stage)**

★★



— Christina Garcia

HOUNDMOUTH**Golden Age (Reprise)**

Founding keyboardist Katie Toupin having departed, Houndmouth totally reinvents its sonics. The remaining core trio sheds the indie-folk sound that defined their previous two LPs in favor of big, bright beats, more synth-pop than Americana ballads. "This Party" and "Waiting for the Night" set the Indiana outfit's new danceable direction: angst-distraction in an electro-buzz. Phoenix-like hooks abound (bursting "Coast to Coast," singeing "Black Jaguar") in aiming for anthemic festival dynamics, even if the effects fascination overpowers substance (closer "World Leader"). Interesting dramatic shift, but Houndmouth are still finding their footing in new territory. **(5pm, Barton Springs stage)**

★★★

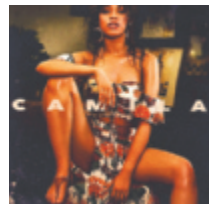


— Doug Freeman

CAMILA CABELLO**Camila (Epic)**

Living between two cultures can be alienating, but Camila Cabello packages her experience as a Cuban-American seamlessly into pure pop perfection. Employing reggaeton, salsa, and contradanza in her production, obvious standout "Havana" features Young Thug with its irresistibly sultry tropical thumps, and moombahton – a house and reggaeton fusion – defines "She Loves Control." Softer tracks "Something's Gotta Give" and "Real Friends" realize as much history and depth through acoustic guitar and low breathy runs. Being Latina doesn't mean being the spicy bombshell stereotypes pigeonhole us into. It's being whoever we want, just with more rhythm. **(6:30pm, American Express stage; weekend one only)**

★★★★



— Isabella Castro-Cota

ARCTIC MONKEYS**Tranquility Base Hotel & Casino (Domino)**

Prepare for liftoff and enter "warp-speed chic" as shimmering keyboards and muffled tom toms orbit frontman Alex Turner's lunar suite in opener "Star Treatment." Unlike the torn-denim thrills of *AM* (2013), the L.A.-UK quartet's sixth full-length glints of *Pet Sounds* swapping six-string contortions for zero-gravity synths, moonwalk bass, and vintage electronics. The eerie weightlessness of "American Sports," intergalactic hallucinogen "Golden Trunks," and skull-cracked "She Looks Like Fun" find Turner convulsing between absurdist poetry and freewheeling narration that unravels into political ennui. The Monkeys' most anti-rock album, *Tranquility Base Hotel & Casino* proves their most adventurous, pop accessibility be damned. **(8pm, Honda stage)**

★★★★★



— Alejandra Ramirez



TODD V. WOLFSON

Shakey Graves 7PM, BARTON SPRINGS STAGE

Following his headlining performance at Oregon's Pickathon Festival in August, Shakey Graves stayed up all night, drinking wine and writing songs with Broken Social Scene leader Kevin Drew. The following evening, Drew told the audience that the encounter had yielded an entire album, recorded on someone's phone, but he couldn't remember whose.

That proved no small thing for Graves, who told the *Chronicle* in May that Broken Social Scene, along with Elliott Smith, were among the many musical inspirations informing the expansive sound of May's dynamic third LP, *Can't Wake Up*. Ideally, ACL Fest could present another opportunity for him to bond with an artist he's taken cues from: David Byrne.

This spring, Graves – real name Alejandro Rose-Garcia – viewed his upcoming national tour with anxiety. He'd been traumatized by his previous album's promotional cycle and hadn't a clear picture of how he wanted to present the new material. The native Austinite even considered a projection screen and light show.

THEN HE READ BYRNE'S 2012 BOOK HOW MUSIC WORKS. "THAT BOOK'S BEEN SO HELPFUL AND INSPIRING," OFFERED GRAVES.

Then he read Byrne's 2012 book *How Music Works*.

"That book's been so helpful and inspiring," offered Graves. "Byrne writes about how music is all about context and how which room you listen to it in defines how the sound is. It has me thinking about making intentional choices about your music

rather than just throwing everything out there. Having a screen just to have one and shooting some lights all over the place can be more alienating than it is empowering."

Evidenced by a mid-June hometown show at Stubb's, the *Can't Wake Up* tour echos the multidimensional growth of that album. Alone, Rose-

Garcia captivated with an acoustic on "Foot of Your Bed," then subbed in his fourpiece band to

generate power-pop splendor on "Kids These Days," before revealing the suitcase drum for day-one favorites like "Roll the Bones." As such, he's grown his show and introduced new sounds, letting in some spectacle while protecting its intimacy.

— Kevin Curtin

SUNDAY LOCAL LIMITS BY KEVIN CURTIN

► **SAILOR POON (11:30am, Barton Springs stage; weekend one only)** Charismatic garage punk man-eaters whose topical material ranges from profane ("Butt Gush") to profound ("White Male Meltdown").

SCHOOL OF ROCK (12:30pm, Austin Kiddie Limits stage) Showcasing the next crop of Austin musicians – before they become jaded and delusional.

SHAKEY GRAVES (7pm, Barton Springs stage) Alejandro Rose-Garcia broke his own mold with new LP *Can't Wake Up*, spreading his increasingly complex characters over a panoramic indie rock sound.



SHELLEY HIAM

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ACL Eats Vendor List 2018

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EAST SIDE KING This Japanese street food – like chicken karaage – is worth the wait. www.eastsideking.com

FLYRITE CHICKEN This local chain offers fast food with real ingredients, like their crispy chicken sandwiches and tempura cauliflower wraps. www.flyritechicken.com

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MAINE ROOT BEVERAGES Take a break from the booze with these Fair Trade-certified, organically sweetened beverages. www.maineroot.com

MICKLETHWAIT CRAFT MEATS This East Austin food trailer does barbecue right, and their vinegar-based slaw adds the perfect complement. www.craftmeatsaustin.com

THE MIGHTY CONE If you're new to ACL, stop what you're doing and try the Crunchy Avocado Cone. They're literally designed for this festival. www.mightycone.com

MMMPANADAS Empanadas are fest favorites: self-contained pockets of deliciousness, with options for veggies and carnivores. www.mmmpanadas.com

THE NOBLE PIG It doesn't get much better than these scratch-made sandwiches stuffed with goodness. www.noblesandwiches.com

THE PEACHED TORTILLA Delicious modern Asian cuisine with a Southern flair comes in the form of bánh mi and fancy fries. See the Food Fight! www.thepeachedtortilla.com

SHADE TREE ORGANIC LEMONADE Cool off with USDA-certified organic, low-calorie lemonades in original, strawberry, and blueberry flavors. www.shadetreelemonade.com

SHAKE SHACK Diner-style burgers that originated in New York. www.shakeshack.com

SKULL & CAKEBONES Vegan, handcrafted, sweet and savory treats are ideal for any sweet tooth. www.skullandcakebones.com

SNO-BEACH Cool off with sno-cones from an Austin original. www.snobeachatx.com

SOUTHSIDE FLYING PIZZA Huge slices of scratch-made local pies are great for a midday shade break. www.southsideflyingpizza.com

TACODELI Quintessentially Austin, this local fave makes just about anything work in a taco. See the Food Fight! www.tacodeli.com

TAMALE ADDICTION Traditional tamales using gluten-free ingredients with no lard or trans fat oils. Stuff one in your mouth and one in your pocket. www.tamaleaddiction.com

THE SALT LICK This Central Texas staple has served up tasty meats for more than 50 years. www.saltlickbbq.com

TIFF'S TREATS Tiff's has been delivering warm cookies for years, so it's high time we come to them. Snickerdoodle forever. www.cookieedelivery.com

TINOS GREEK CAFE Greek food with options for everyone. www.tinosgreekcafe.com

TORCHY'S TACOS Republican, Democrat, Independent – no matter your affiliation, these generous tacos are always tasty and even just one will satisfy. See the Food Fight! www.torchystacos.com

TRUDY'S You can't go wrong with these powerhouse tacos. www.trudys.com

WHOLLY COW BURGERS Local grass-fed burgers, plus Reubens, cheesesteaks, and more. www.whollycowburgers.com



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