

THE AUSTIN  
**CHRONICLE**

**ACL 2019  
PREVIEW**



PHOTOS BY GARY MILLER

**FIRST WEEKEND**

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# ACL 2019 FRIDAY



## ERIN RAE

1PM, TITO'S STAGE (WEEKEND ONE ONLY)

Erin Rae's 2018 LP, *Putting on Airs*, swooned under the native Tennessean's breathy throwback pop, but the dreaminess of sound belied the heavy and complex narratives. "Bad Mind," about her aunt in Alabama losing custody of a child after being deemed unfit because of homosexuality, nevertheless lifts behind an airy intimacy. The album unfolds as brutal Southern tales gorgeously sung.

"When I wrote 'Bad Mind,' I thought it might be too much, but with the arrangements that [co-producer] Jerry [Bernhardt] came up with and his expertise, I think the music helps balance out the intensity of the subject matter," she offers. "As time goes on and the conversations I have in response to that song [continue], it can mean a lot of different things for a lot of different people. I think there's something to thinking things out loud, and there's a power in writing things down.

**"Bad Mind," about her aunt in Alabama losing custody of a child after being deemed unfit because of being gay, nevertheless lifts behind an airy intimacy.**

"I wanted to write these things down to just bring them into the light and continue to move past them or keep them prioritized."

As she's toured and gotten more comfortable performing the deeply personal songs onstage, her songwriting has begun to open up, as has her musical palette.

"I'm hopefully looking outward a little bit more now, and at how things that are going on in the outside world are mirrored within myself," she says. "I'm processing stuff, but I assume I'm also sharing the story of other people. I'm hoping to move into a place where I'm not having to go into the depths of my soul, necessarily, to find inspiration."

— Doug Freeman

## JAI WOLF

2:30pm, T-Mobile stage

Sajeeb Saha's electro-dance productions on April's debut full-length *The Cure to Loneliness* echo early Aughts nu rave/blog house, alongside the delicate and euphoric tracks in labelmate Tycho's idiom. Eighties synth lines "just want to make you cry," according to the New Yorker's social media.

— Christina Garcia

## CHERRY GLAZERR

2:45pm, Vrbo stage

Before Clementine Creevy hit drinking age and was still seemingly unaffected by anything like trying too hard, the L.A. trio dealt West Coast surf rock and punk with the energy of their young lead feminist. Still sparring reverb and distortion on no song, Cherry Glazerr's third studio album now orients toward the constant American preoccupation of psychic suffering without being insufferable.

— Christina Garcia

## MONSIEUR PERINÉ

3:30pm, Tito's stage

Debuting behind gypsy jazz-inspired boleros, pop, and bright swing, Colombian crew Monsieur Periné delights. Last year's *Encanto Tropical* enlisted Eduardo "Visitante" Cabra of Calle 13 for production and Vicentico of Los Fabulosos Cadillacs among diverse collaborators for a work of tropical bossa nova, Forties big band cumbia, and Latin pop of the Seventies and Eighties.

— Christina Garcia

## SAM FENDER

*Hypersonic Missiles* (Polydor)

Indebted to impassioned rockers Tom Petty and Bruce Springsteen, English northerner Sam Fender muscles out anthemic blazers underpinned with New Wave urgency and guitar rock grit on full-length September bow *Hypersonic Missiles*. In true Boss homage, the album brims with elegy in tapping Brexit ennui ("White Privilege"), grim acceptance ("Dead Boys"), and explosive sensuality ("You're Not the Only One"). The earnest sax solo in "The Borders" channels Clarence Clemons. Galvanizing at heart, Fender's bow burns with sharp conviction and intimacy. **(1:15pm, Vrbo stage, weekend one only)**

★★★★

— Alejandra Ramirez



## FIDLAR

*Almost Free* (Mom + Pop)

On third LP *Almost Free*, L.A. grunge punks Fidler transition from reverb-heavy riff jolts of yore like "Alcohol" to a dance groove such as "By Myself." Taking a page from the Beastie Boys and inspiration from both SoCal gentrification and homogenization of his hometown neighborhood in Hawaii, lightning rod Zac Carper loosens a colonizer call-out in "Get Off My Rock," which subs previously hard-hitting drum rhythms for a simple beat to let the lyrics do all the talking: "Well, excuse me motherfucker, you're on my block/ Pack 'em up and ship 'em off the rock." Produced by Grammy-winning producer Ricky Reed (Twenty One Pilots), the troupe also trades in the lo-fi blades of *Too* for a polished maturity without sacrificing any edge. **(1:45pm, American Express stage, weekend one only)**

★★★★

— Alyssa Quiles



## TYLER CHILDERS

*Country Squire* (Hickman Holler)

Following 2017 breakout *Purgatory*, Childers' third LP feels like a proper introduction. The Kentucky songwriter scours his hometown hollers as setting for his characteristic hardscrabble ballads ("Creeker"), tender memories ("Bus Route"), and sly humor ("Ever Lovin' Hand"). Sturgill Simpson returns for adventurous and at times psych-tinged production, but Childers feels noticeably more comfortable in his creaking twang against twisting honky-tonk rhythms. Standout "Peace of Mind" highlights his grounded poeticism, "House Fire" blazes, and "All Your'n" slides a soft Southern melody. Childers walks the line of down-home idiosyncrasies and smooth popular jams with a star-making perfection. **(3:30pm, American Express stage)**

★★★★

— Doug Freeman



## KAYTRANADA

5pm, Miller Lite stage

Kaytranada's output remains sparse. The skittered, Atari-electronic single "Dysfunctional" accounts for his 2019 releases. Montreal's mercurial DJ/producer pivots on a genre-bending amalgam of funk, R&B, and house, heard on 2016 debut LP *99.9%*. Inventiveness and a crate-digging mentality make his Missy Elliott and Rihanna remixes untouchable.

— Alejandra Ramirez

## LIL UZI VERT

6pm, Honda stage

This 5-foot-4-inch Philadelphian moves with the force of an NBA center, eviscerating beats with the machine gun flow after which he's branded. Streaming wave leader Symere Woods rose to unforeseen heights with 2017 trap-emo rap banger "XO Tour Llif3." Whether wailing or putting together obscenely long songs about fancy watches, Uzi rarely misses. Also, he loves to stage dive.

— Derek Udensi

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# FRIDAY FACE-OFF

by Tim Stegall



PHOTOS BY GARY MILLER

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## Guns N' Roses

7:30PM, AMERICAN EXPRESS STAGE

**Government name(s):** William Bruce Rose Jr., Saul Hudson, Michael Andrew McKagan, Darren Arthur Reed, Richard Fortus, Frank Ferrer, Melissa Reese

**Nicknames:** Axl, Slash, Duff, and Dizzy

**Hometown:** Los Angeles

**Active since:** 1985

**Genre:** Sleaze & roll

**Number of studio albums:** Six

**Number of Grammys:** None, but four nominations

**Latest release:** 2008's *Chinese Democracy*

**Influences:** Rolling Stones, Aerosmith, New York Dolls, Sex Pistols, Rose Tattoo, Hanoi Rocks

**Notable collaborators:** Michael Monroe, Alice Cooper, Don Henley, Iggy Pop, Bob Dylan, Rihanna

**Breakout moment:** "Welcome to the Jungle" video, played by MTV at 4am on a Sunday in 1988, nearly a year after the single's release

**Songs they should play:** Anything recorded up to 1993

**Songs they shouldn't play:**

Every note of *Chinese Democracy*

**Brave experiments:** Replacing Duff with the Replacements' Tommy Stinson for 16 years; replacing Slash with Buckethead

**Best lines:** "Her hair reminds me of a warm safe place/ Where as a child I'd hide/ And pray for the thunder/ And the rain/ To quietly pass me by"

**Notable achievement:** The last truly dangerous rock & roll act

**Last local show:** Frank Erwin Center, Feb. 23, 1993

## Tame Impala

8:15PM, HONDA STAGE

**Government name(s):** Kevin Parker, Dominic Simper, Jay Watson, Cam Avery, Julien Barbagallo

**Nicknames:** Mate

**Hometown:** Perth, Western Australia

**Active since:** 2007

**Genre:** Neo-psych dance jam

**Number of studio albums:** Three

**Number of Grammys:** None, but two nominations

**Latest release:** April single "Borderline"

**Influences:** Kylie Minogue, Flaming Lips, My Bloody Valentine, Supertramp

**Notable collaborators:** Theophilus London, Travis Scott, Kanye West, ZHU, Kali Uchis, Lady Gaga

**Breakout moment:** 2009 debut single, "Sundown Syndrome"

**Songs they should play:** The entirety of *Chinese Democracy*

**Songs they shouldn't play:** The entirety of *Chinese Democracy*

**Brave experiments:** Rihanna covered Tame Impala's "New Person, Same Old Mistakes"

**Best lines:** "Australians don't sugarcoat things," Parker told *Rolling Stone* earlier this year

**Notable achievement:** Kevin Parker remains a studio wizard who gets otherworldly drum sounds

**Last local show:** ACL Fest, Oct. 9, 2015

## RL GRIME 6:30pm, T-Mobile stage

Past his Dim Mak era as electro house producer Clockwork and one album after his debut full-length of bass music and trap (he doesn't like that word), *Void*, Henry Steinway still rules festivals with hip-hop-inspired EDM and nuclear drops. The Los Angeleno, 28, employs spectacular stage designs.

— Christina Garcia

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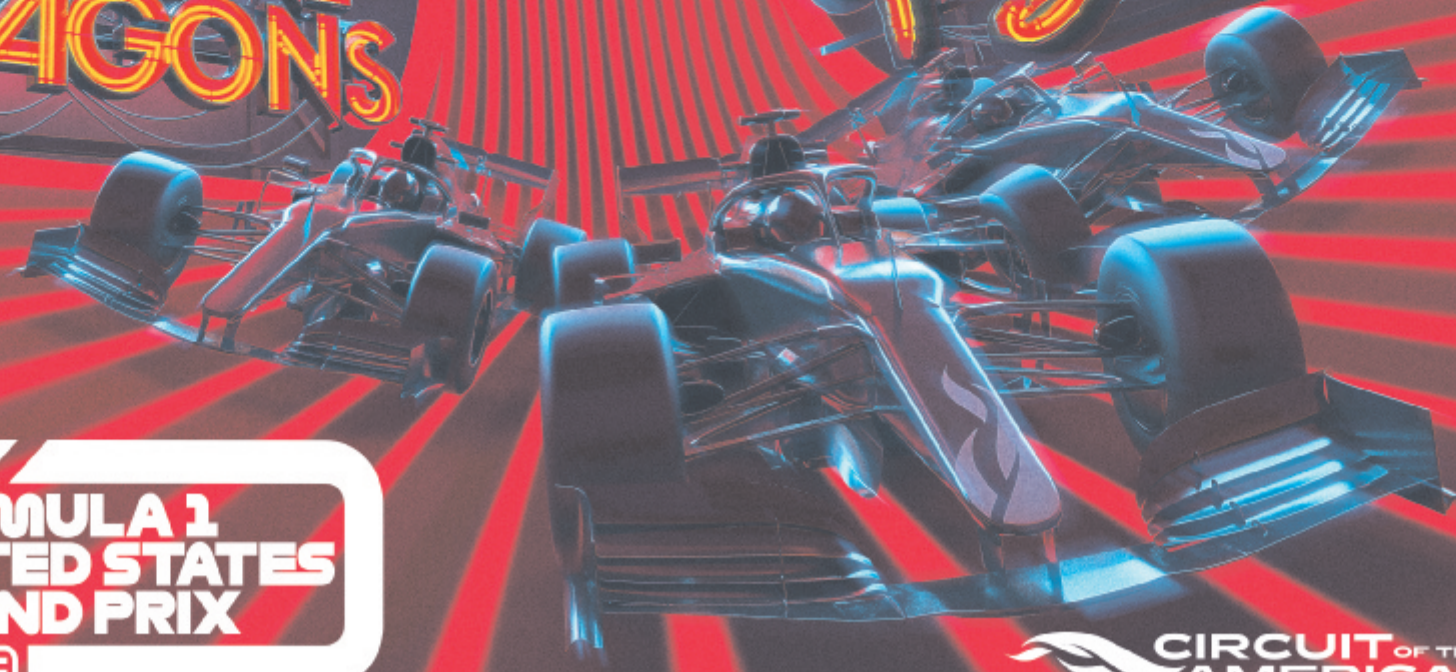


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# WEYES BLOOD

4:30PM, BMI STAGE (WEEKEND ONE ONLY)

When Natalie Mering opens her mouth, wisdom pours out. Her stunningly vast pop ballads as long-running project Weyes Blood reign supreme on *Titanic Rising*, via Sub Pop. Her interview candor, like an elegant edition of your favorite Richard Linklater film, is equally hypnotizing. She emailed us.

On Lana Del Rey: "It helped me a lot to meet another woman in music who's kind of a lone wolf like myself, creating a whole universe of vulnerability and song. We usually gab a lot about abstract ideas and archetypal energies from other musicians. And yep! You guessed it - being a woman in music."

On years in punk and noise: "I had to scour the ocean floor and find the most obscure forms of expression to really get a topographical-map level understanding of music. I love music that much, especially communities of people pushing boundaries and making music for the sake of the art and not capitalistic gains. Once I felt like I'd journeyed to the far corners of the music universe and back, I could return to the center and write songs."

On suits: "I like feeling tailored - sharp, elegant. I wore a suit to school when I was in eighth grade for no good reason. Just felt like a powerful move. I've always been a huge admirer of the Mods. I may wear dresses someday, but the suits make me feel like a real crooner at the moment."

On developing a strong sense of self: "To be perfectly blunt, getting handed some hard deals. Feeling like I was a wanderer, learning how to bail myself out spiritually when I was alone in my life. You learn a lot about yourself if you're constantly seeking something abstract. Eventually, you realize the only thing you can hold steady throughout all the madness is yourself."

- Rachel Rascoe



PHOTO BY KATHRYN VETTERMILLER

**On Lana Del Rey: "It helped me a lot to meet another woman in music who's kind of a lone wolf like myself, creating a whole universe of vulnerability and song."**

## THE RACONTEURS

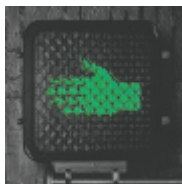
*Help Us Stranger*  
(Third Man)

First Raconteurs LP since 2008, *Help Us Stranger* moves garage-punk polymath Jack White from the Sixties to the Seventies. And from the sounds of things, he, Brendan Benson, Jack Lawrence, and Patrick Keeler did it in Z/28 with an 8-track player and a hash pipe. Opening the Detroiters' third LP, "Bored and Razed" echoes Cheap Trick, while "Live a Lie" channels New York Dolls-like proto-punk. In between, everyone's pastiche, from Queen ("Don't Bother Me," "Shine the Light on Me") to Badfinger ("Somedays [I Don't Feel Like Trying]," "Sunday Driver"). Plus, field-hand funk motors the sole cover, Donovan's Bo Diddley-like "Hey Gyp (Dig the Slowness)."

(5:30pm, American Express stage)

★★★★

- Tim Stegall



## JENNY LEWIS

*On the Line*  
(Warner Bros.)

Fourth album by ex-Rilo Kiley frontwoman Jenny Lewis, *On the Line* opens with a stanza that summarizes the entire album: "Even though we were just friends/ I think of us as bookends/ And I'm gonna love you 'til I die." Those three lines set the tone for her most ambitious album yet. While personal, it doesn't lack in the collaboration department. Ryan Adams, Jim Keltner, Beck, and others contributed, and on "Red Bull & Hennessy," none other than Ringo Starr mans the kit. Each track is full of Laurel Canyon vibes - vulnerability, grief, acceptance - and melodies you'll never get out of your head. (6:30pm, Vrbo stage)

★★★★

- Isa Jones



## ATX FEST by Kevin Curtin

**BARTON HILLS CHOIR (Fri., 12:30pm, Austin Kiddie Limits)** Kiddos from Barton Hills Elementary harmonize on Muse, the Flaming Lips, and Grateful Dead.

**ASLEEP AT THE WHEEL (Fri., 12:45pm, Honda stage)** A 49-year-running stampede of Western swing herds loads of charm behind towering founder Ray Benson and singer Katie Shore.

**SCHOOL OF ROCK (Fri., 2:30pm, Austin Kiddie Limits; Sun., 12:30pm, Austin Kiddie Limits)** School's never out for young native Austinites learning the city trade.

**BLACK PISTOL FIRE (Fri., 3pm, Miller Lite stage)** High-flying daredevil rock made by guitar 'n' drums blood brothers.

**BAYONNE (Sat., 12:45pm, Honda Stage)** Minimalist composer Roger Sellers employs drum loops, piano, and vocals for maximum one-man entertainment.

**NIGHT CAP (Sat., 12:45pm, Tito's stage)** Mellow, emotional indie rock reminiscent of a collegiate Kings of Leon.

**GARY CLARK JR. (Sat., 6pm, American Express stage)** Long bearing the heavy cross of "blues savior," Austin's hometown guitar stunner now grows increasingly protean and political.

# THE COMET IS COMING

5:30PM, TITO'S STAGE

A freewheeling powerhouse of manic sax riffing, melodic synthwave, and thundering grooves, the Comet Is Coming combines the rhythms of modern electronica. Credit keyboardist Dan "Danalogue" Leavers and drummer Max "Betamax" Hallett and the improvisational fire of contemporary jazz courtesy sax master "King Shabaka" Hutchings. The leaderless UK collective ("It's like an experiment," says Danalogue. "Can anarchy work in a musical format?") presents a unified vision on second LP *Trust in the Life Force of the Deep Mystery*, which explores notions of connection to the infinite and universal unity.

"We're delving into that one specific, deep mystery, which is one that we all share," muses the keyboardist. "No one knows what's gonna happen after you die, right? You've got paradise mythology, heaven mythology, people going into psychedelic trances where they swear they've gone into the afterlife and come back. It's such a rich area of investigation."

The trio continues its philosophical, spiritual, and cosmic explorations on new EP *The Afterlife*, six thematic tracks recorded at the same time as the full album.

"The first track, 'All That Matters Is the Moments,' is a realization of how infinitesimally small your part in the cosmic journey is. It's like a flash. But within that, that's how important life is - the joy in each moment. So *The Afterlife* is more specific to the momentary transience of life as a human being."

Heady stuff for a band with no lyrics.

"The best thing about instrumental music is that people can very much have their own experience," notes Danalogue. "In a way, it makes it more flexible. It means we can travel to Japan or Russia or anywhere across Europe where they're not an English-speaking nation, and it gives everyone an equal footing to really dig the meaning."

- Michael Toland



PHOTO BY FABRICE BOURGELLE

**The Comet Is Coming combines the rhythms of modern electronica and the improvisational fire of contemporary jazz.**

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CALORIES  
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# ACL 2019 SATURDAY

## DIAMANTE ELÉCTRICO

**11:45am, T-Mobile stage (weekend one);  
1:15pm, Vrbo stage (weekend two)**

Diamante Eléctrico could be called the Colombian Muse. The bestselling trio makes rhythmically eclectic, progressively soaring rock that leans heavily on hooks and melody instead of technique. 2016's *La Gran Oscilación* won the Latin Grammy for Best Rock Album and new single "El Naufragio (Salvavidas)" features the Kills' Alison Mosshart.

— Michael Toland

## THE AQUADOLLS

**Noon, Miller Lite stage (weekend one);  
11:45am, Miller Lite stage (weekend two)**

Seven years and two full-lengths in — 2013's *Stoked on You* and last November's *The Dream and the Deception* — Melissa Brooks leads the Aquadolls in fearlessly tearing up L.A. punk like only an all-female ensemble can. Donning multicolored hairstyles, each member of this surf-psych trio helps cohere the group with her own distinct style and mosh pit instigation.

— Alyssa Quiles

## BRISTON MARONEY

**1:15pm, Vrbo stage (weekend one);  
3pm, Vrbo stage (weekend two)**

The raw, lo-fi grip of Briston Maroney's vocals and spiking electric guitar have progressed across a string of EPs, capped this year by *Indiana*. The young Nashville rocker strafes against angst and ennui, with touches of tender, sad epiphanies emerging in his tourniquet ballads. New single "Steve's First Bruise" bleeds against jagged post-punk riffs.

— Doug Freeman

## MADISON RYANN WARD

**1:45pm, Tito's stage**

You're going to hear a lot of Madison Ryann Ward's voice over the coming year. The soulful recent OU grad upstaged both Jay-Z and Rick Rubin during a *My Next Guest Needs No Introduction* segment, and the four tracks on debut solo EP *Beyond Me* signal a talent beyond her years. She's already opened for Zac Brown Band, amassed admirers like Rubin, and cemented a passion for R&B.

— Isa Jones

## SIGRID

**2pm, American Express stage**

Following a hit in her native Norway, songwriter Sigrid Solbakk Raabe stormed the international stage with undeniable kiss-off "Don't Kill My Vibe." The takeoff anthem ushered in debut *Sucker Punch* on Island Records, tying up a pretty package of big vocal moments and efficient, unabashedly dramatic modern pop constructions. Slow buildup "Strangers" marks the 23-year-old's biggest track yet, finding catchy middle ground between Adele and Robyn.

— Rachel Rascoe



**The sonic gulf between Billie Eilish and her brother Finneas O'Connell couldn't be wider.**

## FINNEAS

**1:30 PM, MILLER LITE STAGE (WEEKEND ONE ONLY)**

The sonic gulf between Billie Eilish and her brother Finneas O'Connell, who joins her onstage every night and helped record and produce her chart-topping album, couldn't be wider. After spending a year alongside his sibling, the 22-year-old Los Angeleno now makes waves of his own on deeply personal release *Blood Harmony*.

"With Billie, she's the one that's going to sing that song and keep that song, so it has to be something she loves and about her," offers the electro-pop wizard. "I'm trying to do the same thing for myself."

The EP includes four singles plus four previously unheard tracks. All of it demonstrates a different side of Finneas. Confident, vulnerable, and sad, "Let's Fall in Love for the Night" recalls Camila Cabello, but with lyrics purely its author's: "Don't waste your eyes on jealous guys/ Fuck that noise." Casual, yet calculated, "Shelter" recalls Ed Sheeran with an equally powerhouse voice.

"For me, I'm going to try to make my favorite song over the most popular song," he shrugs.

*Blood Harmony* drops the day before the singer's ACL Fest performance, so fans can expect to hear fresh tunes. O'Connell says he's planned an album for year's end. First, he wants to put on a great live experience.

"I'm hoping I'll play more live shows, so I put out an EP that'll be really fun to sing along to as a live show," he enthuses. "That was the starting goal, to make a really good live show."

— Isa Jones

## BRITTANY HOWARD

**Jaime (ATO)**

The Alabama Shakes mainspring's first solo release showcases R&B borne of a dark, introspective place, grooving like a 35-minute scream into a pillow. Most striking is the secular gospel of "He Loves Me," which maintains God's love despite Brittany Howard's drinkin'/smokin' ways. The ambient funk of "Goat Head" muses on growing up mixed race: "Who slashed my dad's tires and put a goat head in the back?" "13th Century Metal" channels Sly Stone's discordant *There's a Riot Goin' On* to "oppose those whose will is to divide us and who are determined to keep us in the dark ages of fear." Howard's offered a salve laced with sand. **(4pm, Honda stage)**

★★★★

— Tim Stegall



## JUDAH & THE LION

**Pep Talks (Cletus the Van)**

"This whole album might be a quarterlife crisis," bursts Judah Akers at the outset of Judah & the Lions' third LP. The Nashville trio blasts toward anthemic folk-pop, but as with 2016's *Folk Hop N' Roll*, they combine the worst elements from various genres. *Pep Talks* is all catharsis, with a barrage of racing lyrics or shouted repetitive lines that can't obscure a lyrical shallowness even in slower moments like "Pictures" with Kacey Musgraves. The 18-track album's back half skitters even further afield on skuzzy beats from "Don't Mess With My Mama" and the watered pop of "Goofballerz" and "Joyboy." **(5pm, T-Mobile stage)**

★★

— Doug Freeman



## BILLIE EILISH

**When We All Fall Asleep,  
Where Do We Go?  
(Darkroom/Interscope  
Records)**

Like a comet, Billie Eilish's hype with viral single "Ocean Eyes" seemed fleeting, burning white-hot into the stratosphere. Yet this meteoric and confident debut crash lands into pop's landscape and renders its bubblegum topography a hellish teenage wasteland. Under a white-hood glare and manic grin, the Los Angeles singer lurches into a sleep paralysis haunt where distorted bass convulsions grind against needling, pin-drop synths ("You Should See Me in a Crown"). The 17-year-old sensation takes pop iconography and musical status quo and lacerates it, opting out of femme fatale for tomboy cargos and goth macabre, and sleek soundscapes for creepy eccentrics. In "Bury a Friend," beats shift like tectonic plates as her voice crawls like an exorcised demon, whereas lucid dream "Xanny" coalesces bass blowouts. She even flips the LP's most archetypal pop moments on their head in "When the Party's Over" and "8." For the former, an elegant ballad transforms into a solemn eulogy, wherein the latter's ukulele shimmer couples with an eerie timbre recalling the twins in *The Shining*. **(6pm, Honda stage)**

★★★★

— Alejandra Ramirez



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**BONNIE WHITMORE**

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**ROBYN  
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**STEVE  
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**THURS. NOV. 21**  
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**SATURDAY  
OCT. 19**  
**JOHN  
CRAIGIE** *With*  
**ALI HOLDER**

**FRI. NOV. 22**  
**KELSEY  
WALDON**  
*With* **JAMIE LIN WILSON**

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OCTOBER 26**  
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**FRIDAY DEC. 6**  
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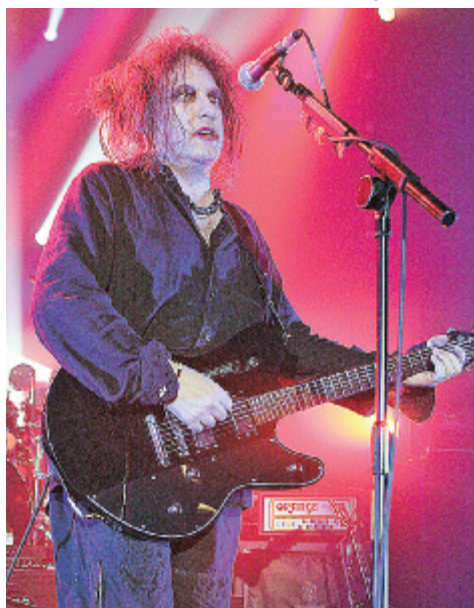
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# SATURDAY FACE-OFF

by Kahron Spearman



PHOTOS BY GARY MILLER

## The Cure

8PM, HONDA STAGE

**Government name(s):** Robert Smith, Simon Gallup, Roger O'Donnell, Jason Cooper, Reeves Gabrels

**Hometown:** Crawley, England

**Active since:** 1976

**Number of albums:** 13 studio

**Influences:** Sex Pistols, Stranglers, Beatles, Elvis Costello, Alex Harvey, and of course, Nick Drake

**Notable collaborators:** David Bowie, Billy Corgan

**Breakout moment:** 1979 debut *Three Imaginary Boys*

**Songs they should play:** "Pictures of You," "Friday I'm in Love," "Lovesong," "Let's Go to Bed"

**Songs they shouldn't play:** *4:13 Dream*, "Killing an Arab"

**Fun fact:** "*Disintegration* ... [is] just about what I was doing really, how I felt," explained Smith once. "But I'm not like that all the time. That's the difficulty of writing songs that are a bit depressing. People think you're like that all the time, but I don't think that. I just usually write when I'm depressed."

**Best lines:** "I've waited hours for this/ I've made myself so sick/ I wish I'd stayed asleep today/ I never thought this day would end/ I never thought tonight could ever be this close to me." ("Close to Me")

**Notable beefs:** The Smiths/Morrissey in a battle for saddest of the sadboi militia

**Last local show:** May 13, 2016, at the Erwin Center

## Childish Gambino

8PM, AMERICAN EXPRESS STAGE

**Government name(s):** Donald McKinley Glover Jr.

**Hometown:** Stone Mountain, Ga.

**Active since:** 2005

**Number of albums:** 3 studio, 14 mixtapes, 4 EPs

**Influences:** Prince, Parliament/Funkadelic, Ghostface Killah, LCD Soundsystem

**Notable collaborators:** Gary Clark Jr., Jhene Aiko, Thundercat, Miguel

**Breakout moment:** FX television series *Atlanta* places its writer/creator, Glover, into distinctly black experiences that hadn't been shown before. 2016's third LP "*Awaken, My Love!*" owes much to *Atlanta* and tethers those challenges to his father's vis-à-vis funk influences/tributes. May 2018 single "This Is America" then thrust him into the sociopolitical mainstream.

**Songs he should play:** "3005," "Crawl," "Riot," "Redbone," "Terrified," "This Is America"

**Songs he shouldn't play:** Absolutely nothing before 2010's *Culdesac*

**Funny story:** A fan petitioned to get Glover cast as the next Spider-Man in 2010, which he ran with for a while before Andrew Garfield was cast. However, he ended up in *Spider-Man: Homecoming*, cast as Aaron Davis – uncle to Miles Morales, who eventually becomes a (multiverse) version of Spider-Man.

**Best lines:** "Do you misbehave?/ Haunt you to your grave/ I'm going to eat you alive" ("Terrified")

**Notable beefs:** Glassnote Records, a former label – royalty issues

**Last local show:** ACL Fest 2014

## MEN I TRUST

2:15pm, Honda stage (weekend one only)

Frontwoman Emma Proulx, bassist Jessy Caron, and keyboardist/producer Dragos Chiriac make hazy, borderless beats. Long-awaited third album *Uncle Jazz* boasts 24 tracks, but the Montreal indie-pop trio bristles at inquiries from media, management, and labels alike, eschewing the music industry (save for their booking agent) in favor of self-releasing.

– Libby Webster

## TIERRA WHACK

3pm, T-Mobile stage

Philadelphia poet Tierra Helena Whack released a 15-track, 15-minute visual debut album last year celebrating her identity as a black woman. The fast-rhyming 2019 XXL Freshman returns after slaying at SXSW in March. Fellow Philly native Meek Mill co-signed her as the "best female rapper in the world."

– Derek Udensi

## LAUREN DAIGLE

4pm, American Express stage

Behind last year's double-Grammy-grabbing third LP, *Look Up Child*, Lauren Daigle achieved a crossover success that rocketed beyond the contemporary Christian charts where she holds the record for most weeks at No. 1. Blessed with powerful, soulful vocals and a smoky pop sensibility, the Louisiana native earned apt comparisons to Adele, gracefully restrained but surging with emotional intensity.

– Doug Freeman

## NATALIA LAFOURCADE

5pm, Vrbo stage

Rooted in Mexico City, Natalia Lafourcade draws from worldly lineages of Spanish classical flourishes and Brazilian samba while incorporating jazz and pop. From its disarming soprano in "Alma Mía" to a Lila Downs boom in "Un Derecho de Nacimiento," her voice expands on *Musas* (2018) and Disney's *Coco* single "Remember Me."

– Alejandra Ramirez

# PINK SWEAT\$

4PM, TITO'S STAGE

"I don't want to be trendy, I want to start a trend," declares Pink Sweat\$, a 27-year-old teddy bear of a singer who cribbed his stage name from his favorite leisure wear. "I want to be the reason people start dropping acoustic albums or whatever."

Last year, the fuchsia-clad crooner born David Bowden whipped up a quiet storm online with "Honesty," a tissue-soft R&B ballad stripped down to the bare essentials: vocals, guitar, and just a touch of reverb. The Philly native's soulful falsetto and naked ballads landed him on seemingly every playlist of curated cool and, well, that's how you go from first-ever live show to a late-afternoon major festival set within a calendar year.

"I don't want my music to ever be out of style," he asserts. "You're never going to listen to a guitar and be like, 'That sounds old.'"

While often relying on acoustic instrumentation, the singer doesn't trade in folksy throwback revivals. Rather, he traffics in the purest form of R&B pop. Sophomore EP *Volume 2* follows a familiar pattern, this time spiked with a splash of "Coke & Henny."

"It's very heavily inspired by Bobby McFerrin," he explains. "It has percussion, but it's not programmed drums. If you know who Bobby McFerrin is, he makes sounds via his mouth, hands, body. So it's not new. I'm recycling the energy I received from him."

To a tune, these are love songs – one more thing that never goes out of style.

"That's the most common feeling that we all have as human beings," he muses. "The desire of love, to be loved, and the desire to give that love."

– Thomas Fawcett



**The Philly native's soulful falsetto and naked ballads landed him on seemingly every playlist of curated cool.**

## JAMES BLAKE *Assume Form* (Polydor)

Love can be a study of contrasts, sweet yet overwhelming. Buoyed by intimacy and sincerity, *Assume Form* channels Blake at his happiest as each song plays out like a sentimental billet-doux. Unlike the suffocating *Overgrown* (2013) or self-indulgent epic *The Colour in Anything* (2016), the London crooner's fourth album navigates the doldrums of depression ("Don't Miss It") as well as the vertiginous ecstasy of being in love ("I'll Come Too"). As his staple falsetto breaks delicate or climactic over electro currents ("Power On") or opaque ambience ("Mile High"), *Assume Form* anchors in a litany of love. (7pm, Miller Lite stage)

★★★★

— Alejandra Ramirez



## KALI UCHIS

5pm, Miller Lite stage

Born in Virginia, Karly-Marina Loaiza bounced between Colombia and the U.S. as a child. Now 25, she excels in hypnosis, luring listeners with infectious potions of R&B, neo-soul, and pop. Her raspy voice and unique fashion sense call back to eras of yore.

— Derek Udensi

## MASEGO

6pm, Tito's stage

A completely improvised jam session that's racked up more than 150 million YouTube views, FKJ and Masego's "Tadow" begins on a simple guitar riff as the two multi-instrumentalists slide around a Paris studio looping a densely layered and deeply hypnotic groove. Behold what the Jamaica-born, Virginia-based Masego dubs "TrapHouseJazz." Born Micah Davis, the 26-year-old blows cool sax and sings sweet nothings on 2018 LP *Lady Lady*.

— Thomas Fawcett

## 21 SAVAGE

7pm, T-Mobile stage

Shéyaa Bin Abraham-Joseph arrived as a frail, yet menacing figure whose depictions of violence felt 3D in nature. The Atlanta trap superstar, born in London, boasts a uniquely layered and deeply hypnotic groove. Behold what the Jamaica-born, Virginia-based Masego dubs "TrapHouseJazz." Born Micah Davis, the 26-year-old blows cool sax and sings sweet nothings on 2018 LP *Lady Lady*.

— Derek Udensi

AUSTIN CITY LIMITS MUSIC FESTIVAL  
OCTOBER 4-6 2019

# ARTIST SIGNINGS WEEKEND ONE SCHEDULE

## FRIDAY

3:00pm Sam Fender

4:00pm Black Pistol Fire

5:00pm Cherry Glazerr

5:45pm Weyes Blood

6:00pm K Flay

## SUNDAY

TBD Fisher

2:00pm BANKS

2:15pm Faye Webster

2:45pm Nilüfer Yanya

3:30pm Joseph

3:30pm Bruce Hornsby

4:00pm Third Eye Blind

4:15pm TOBi

5:00pm Shura

6:15pm Billy Strings

## SATURDAY

2:30pm Judah & The Lion

2:30pm Briston Maroney

4:10pm Patrick Droney

4:45pm Masego

5:30pm Brittany Howard

6:30pm BONES UK

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# AUSTIN CITY LIMITS MUSIC FESTIVAL

WEEKEND ONE  
OCT. 4-6

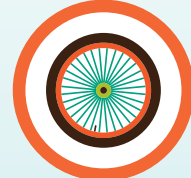
WEEKEND TWO  
OCT. 11-13

2019  
ZILKER PARK

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UBER & RIDE SHARE PICK UP AND DROP OFF LOCATED AT WALLINGWOOD DRIVE, STEPHEN F. AUSTIN DRIVE, LEE BARTON DRIVE.



TAXI PICK UP AND DROP OFF LOCATED ON WILLIAM BARTON DRIVE IN FRONT OF BARTON SPRINGS POOL.

## SCHEDULED CLOSURES

**New for 2019:** During set up days, Stratford Drive closure hours have been reduced from 7:00am – 10:00pm, to 9:00am – 6:00pm. Barton Springs Road will be closed on Festival show days to all vehicle traffic starting at Azie Morton Road. Cars will be able to make a U-turn on Barton Springs Road and be directed to South Lamar Blvd. This closure will reduce the amount of vehicles allowed into the neighborhoods and will create a safe crossing for pedestrians at Azie Morton Road and Barton Springs Road.

### ✘ ZILKER PARK GREAT LAWN CLOSURE

Sept. 23 – Oct. 30 closed to the public  
Oct. 18, Festival load out ends  
Oct. 19 – 30 park maintenance

### ✘ STRATFORD DRIVE CLOSURE

at Nature Center Dr & Barton Springs Rd  
Oct. 3 9:00pm – Oct. 7 6:00am  
Oct. 10 9:00pm – Oct. 14 6:00am  
Oct. 14 – 17 9:00am – 6:00pm daily

### ✘ BARTON SPRINGS ROAD CLOSURE

at Sterzing St & Rollingwood Dr  
Oct. 3 9:00pm – Oct. 7 6:00am  
Oct. 10 9:00pm – Oct. 14 6:00am

### ✘ AZIE MORTON ROAD

at Barton Hills & Barton Springs Rd  
Residential traffic will be allowed to exit the neighborhood on Azie Morton Rd., eastbound 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. 4 12:00pm – 12:00am  
Oct. 5 8:00am – Oct. 6 12:00am  
Oct. 11 12:00pm – 12:00am  
Oct. 12 8:00am – Oct. 13 12:00am

## ★ FESTIVAL 101 ★

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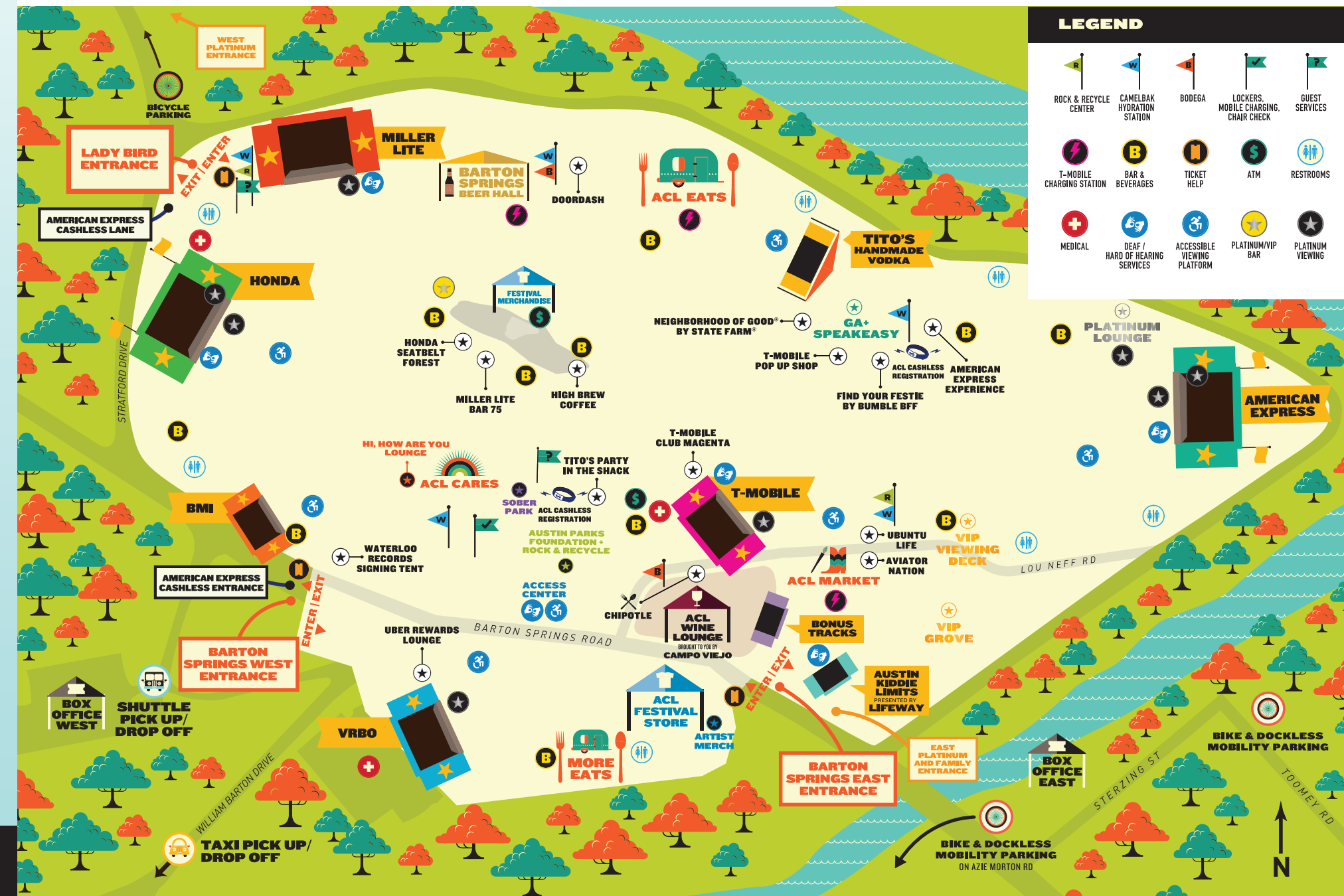
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Visit a Guest Services booth or staff member for all event related questions at the fest. The main Guest Services booth is located near the Photo Frame north of Barton Springs Rd. Two additional tents are located near Lady Bird entrance and outside of Austin Kiddie Limits. If you lose something at the festival, check with the main Guest Services booth or visit ACL Fest's virtual lost and found at [aclfest.com/lostfound](http://aclfest.com/lostfound). Here you can view found inventory, submit a claim, and be more easily connected with your item(s). For all questions related to our Accessibility Programs and Services on-site, visit the Accessibility Center just north of Barton Springs Rd.

FOR MORE FESTIVAL TIPS VISIT [ACLFESt.COM/2019-TIPS](http://ACLFESt.COM/2019-TIPS)



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# ACL 2019 SUNDAY



## JULIA JACKLIN

12:30PM, HONDA STAGE

Julia Jacklin's a master of subtle revelations. February's sophomore LP *Crushing* burns with a quiet intensity amidst guitar-folk sheen and the velveteen texture of her voice. The album zeros in on the reclamation of self, physical and mental, in the aftermath of life's ordeals and unfolds a cinematic feel.

"I feel weird if a song doesn't have a strong visual accompaniment - feels like it's missing something," emails Jacklin from the kitchen in her childhood home in Australia's Blue Mountains, some 40 miles outside of Sydney. Mindful of burning out, the multi-instrumentalist is taking a rare break amidst a flurry of touring and approaches songwriting with that same deliberateness.

"The scary part is getting caught in the idea that the best songs can only come from pure emotion with a dismissal of the craft, which is just so not true," she says. "I listen to Gillian Welch all the time and that is the highest level of song craft to me ... She's not weeping on her guitar and recording whatever comes out. She's making real decisions that produce excellent songs.

"I always worry that if I labor over something I'll destroy its beauty," she adds, noting that brooding opener "Body" took multiple attempts to perfect.



PHOTO BY NICK MCKAY

**"The scary part is getting caught in the idea that the best songs can only come from pure emotion with a dismissal of the craft, which is just so not true."**

That body motif lingers across *Crushing* as an unintentional through line, according to Jacklin. While 2016 debut *Don't Let the Kids Win* came from a place of inexperience with no audience in mind, her latest full-length grips with the sound of a songwriter arriving. Jacklin

credits that to a newfound liberation in the studio, but notes one aspect that hasn't changed.

"What has stayed the same is my conviction in myself. I've never spent too much energy worrying about if something's good or not."  
- Libby Webster

## NILÜFER YANYA

*Miss Universe* (ATO)

Nilüfer Yanya's riveting debut yields a deftly tangled labyrinth of pop. The London guitarist explores her own inner universe amidst barbed-wire fuzz guitar and on "In Your Head" asserts, "I can think what I want, I can feel what I feel." "Baby Blu" ascends to scintillating dance beats and a breakup, while "Heat Rises" traces the bloom of new feelings and "Melt," punctured with saxophone, begrudgingly trades romance for domesticity. The only misstep comes from spoken interludes about WWAY Health, an unnecessary framing device for a smart, textured zigzag of songwriting. (12:30pm, American Express stage; weekend one only)

★★★★

- Libby Webster



## JOSEPH

*Good Luck, Kid* (ATO)

The bright harmonies of Portland, Oregon's Closner sisters expands into explosive pop territory with their third LP. From the outset with "Fighter," the percussive bombast and racing rhythms signal a break from previous folk-tuned predictability. The result is dramatic and impressive. *Good Luck, Kid* bursts between determined defiance ("In My Head") and surrendering ecstasy ("Without You," "Side Effects"), at times reaching toward the soaring impact of Florence & the Machine. Softer moment "Revolving Door" and rallying closer "Room for You" strike with the tender, anthemic emotional punch of Brandi Carlile. (2pm, American Express stage)

★★★★

- Doug Freeman



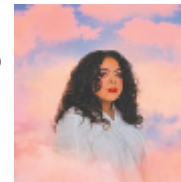
## KAINA

*Next to the Sun* (Sooper)

The soulful debut from Kaina Castillo plays out like a sigh - of exhaustion, of comfort, of knowing. Her warm voice guides the R&B elegance of *Next to the Sun*, delving into everything from its author's experiences as a first generation Chicagoan to simple childhood crushes. Lullaby-esque "House" opens with a plain-spoken assertion of immigrant acceptance and the trilingual "Could Be a Curse," written and performed with multi-instrumentalist Sen Morimoto, churns through English, Spanish, and Japanese. The salsa-imbued "Green" celebrates heritage and familial commitment as the LP culminates in a dreamy slow-burn. (2:45pm, Tito's stage; weekend one only)

★★★

- Libby Webster



## THOMAS CSORBA

12:45pm, Tito's stage (weekend one only)

Thomas Csorba's roughened vocals and lived-in ballads belie his youth, with two EPs and his 2017 debut *From the Foxhole* released by age 19. For his upcoming platter, the Houston native teams with jamming North Texas outfit the Texas Gentlemen, accenting September's lead single "Jericho" with an easy lift to his sharp lyricism and keen melodies.  
- Doug Freeman

## DUCKWRTH

1:15pm, T-Mobile stage

The grandson of a Pentecostal pastor, L.A. rapper Jared Lee assembles an unhindered, far-reaching hip-hop perspective on the sly. Latest Republic Records LP *The Falling Man* tracks his history on "Soprano," merging intense rhythmic delivery, bouncy beats, and warped electronic production as Duckwrth. Star-studded soundtrack *Spider-Man: Into the Spider-Verse* sports his hyper-n-harsh "Start a Riot."

- Rachel Rascoe

## IDLES

2pm, Honda stage

These art-punk brutarians from the English seaport town of Bristol stormed SXSW the past two years with tuneful barbarics - intelligent, obtuse, funny, complex, and above all danceable. 2018 sophomore disc *Joy as an Act of Resistance* lives up to its title.  
- Tim Stegall

## BEA MILLER

3pm, Miller Lite stage

Riding the success of breakup anthem and 6lack-assisted single "It's Not U It's Me," Bea Miller boasts slinky runs and husked staccatos with a cheeky smirk. 2015 debut *Not an Apology* telegraphed grandeur, and now the New Jersey singer shows pop powerhouse potential in the skittered beat of "Feels Like Home," and transcendental ether wafting "Feel Something."  
- Alejandra Ramirez

## KOFFEE

3pm, T-Mobile stage

Mikayla Simpson hails from Spanish Town, Jamaica. Island sprinting icon Usain Bolt reposted a video of her tribute to him ("Legend") on his Instagram page, and the rest is history. The bracefaced 19-year-old reggae rapper/singer released debut EP *Rapture* in March. The 15-minute project mixes reggae and dancehall, while toasting to the rapid climb of an unexpected star.  
- Derek Udensi

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| <br><b>JD Souther</b><br>TUE OCT 29  | <br><b>David Bromberg</b><br>THU NOV 7  | <br><b>John McEuen &amp; The String Wizards</b><br>SUN NOV 10<br><b>JUST ADDED</b>            | <br><b>Jon McLaughlin</b><br>FRI NOV 15               |
| <br><b>Music of Abba</b><br>SUN NOV 17   | <br><b>Ottmar Liebert</b><br>FRI NOV 22   | <br><b>Peter White Xmas</b><br>w/ Euge Groove, Lindsey Webster & Vincent Ingala<br>FRI NOV 29 | <br><b>Rahsaan Patterson</b><br>SAT NOV 30            |
| <br><b>The Association</b><br>SUN DEC 1  | <br><b>The Guess Who</b><br>FRI DEC 6   | <br><b>David Archuleta</b><br>SAT DEC 7   | <br><b>Tower of Power</b><br>THU & FRI<br>DEC 12 & 13 |
| <br><b>Mike Stern/Jeff Lorber Fusion</b><br>w/ Jimmy Haslip & Dave Weckl<br>SUN DEC 15      | <br><b>Norman Brown Xmas</b><br>w/ Bobby Caldwell & Marion Meadows<br>FRI DEC 20 | <br><b>Kim Waters</b><br>SUN DEC 29  | <br><b>Stanley Clarke</b><br>FRI JAN 10-2020         |
| <br><b>Dar Williams</b><br>FRI JAN 17-2020   | <br><b>Tuck &amp; Patti</b><br>SUN JAN 19-2020                                  | <br><b>Savoy Brown</b><br>THU FEB 6-2020  | <br><b>BJ Thomas</b><br>SUN FEB 9-2020              |
| <br><b>George Winston</b><br>TUE & WED<br>FEB 18 & 19-2020                                 | <br><b>Mary Wilson of the Supremes</b><br>FRI FEB 21-2020                       | <br><b>Wishbone Ash</b><br>SUN FEB 23-2020  | <br><b>The SteelDrivers</b><br>WED FEB 26-2020      |
| <br><b>Eliza Gilkyson &amp; Carrie Rodriguez</b><br>Las Hijas de Cancion<br>SUN MAR 1-2020 | <br><b>Atlanta Rhythm Section</b><br>SUN MAR 8-2020                             | <br><b>Albert Cummings</b><br>THU MAR 26-2020   | <br><b>Ricky Skaggs</b><br>FRI MAR 27-2020          |
| <b>STRUNZ &amp; FARAH</b> 4.2.20  | <b>CÉCILE MCLORIN SALVANT</b> 4.5.20   | <b>FELIX CAVALIERE'S RASCALS</b> 5.16.20   | <b>BRUBECK BROTHERS CELEBRATE DAVE'S CENTENNIAL</b> 5.17.20  |
| <b>THE WEEPIES</b> 4.7.20   | <b>VICTOR WOOTEN</b> 4.10.20   | <b>MAYSA</b> 5.23.20   | <b>FIREFALL</b> 6.7.20   |
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| <b>THE WAIFS</b> 4.22.20  | <b>ANNA NALICK</b> 4.28.20   | <b>LARRY CARLTON</b> 8.28.20   | <b>STANLEY JORDAN</b> 8.30.20  |
| <b>SUZU BOGGUSS</b> 5.3.20  | <b>CALIFORNIA GUITAR TRIO</b> 5.7.20   | <b>SPYRO GYRA</b> 9.4.20   | <b>1964 THE TRIBUTE</b> 9.11.20  |
| <b>NICK FRADIANI</b> 5.12.20  |  |  |  |

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# SUNDAY FACE-OFF

by Kahron Spearman



PHOTOS BY GARY MILLER

## Mumford & Sons

8PM, AMERICAN EXPRESS STAGE

**Government name(s):** Marcus Mumford, Ben Lovett, Winston Marshall, Ted Dwane

**Hometown:** West London, UK

**Active since:** 2007

**Previous careers/professions:** Just a handful of English kids with dreams of a simple country life licking porridge off their silver spoons

**Number of albums:** Four, the latest being 2018's *Delta*

**Influences:** Avett Brothers, Kings of Leon, Backstreet Boys/'N Sync, Bruuuuuue!

**Notable collaborators:** Paul Simon

**Breakout moment:** Mumford realizing four well-heeled Brits with rustic good looks could strum banjos into mainstream greatness

**Songs they should play:** "Little Lion Man," "I Will Wait"

**Songs they shouldn't play:** "Believe"

**Fun fact:** "Girl, you know it's true" – Rob and Fab, 1989

**Best lines:** "It ain't no lie, baby, bye-bye-bye" Wait ... no, that's not right

**Notable beefs:** The haters

**Most interesting non-musical thing about the group:** Mumford married actress Carey Mulligan, once childhood pen pals

**Last local show:** ACL Fest 2016

## Cardi B

(WEEKEND ONE ONLY)  
8PM, HONDA STAGE

**Government name(s):** Belcalis Marlenis Almánzar

**Hometown:** New York City

**Active since:** 2015

**Previous careers/professions:** Employee at a Tribeca-area Amish market; adult entertainer

**Number of albums:** Three – one studio, two mixtapes

**Influences:** Madonna, Nicki Minaj, Ivy Queen, Lady Gaga, Foxy Brown, Lil' Kim, Trina, Khia

**Notable collaborators:** Bruno Mars, Bad Bunny, J Balvin, Offset/Migos, Popcaan

**Breakout moment:** "Bodak Yellow" officially, but actually, season 6 of *Love & Hip Hop: New York*

**Songs she should play:** "Bodak Yellow," "Bartier Cardi," "I Like It," Bruno Mars' "Finesse"

**Songs she shouldn't play:** Does she have a bad song?

**Funny story:** Revealed to her mother she was a stripper in a petty argument after she previously told her she was a babysitter

**Best lines:** "Beyoncé on my stereo, 'Resentment' on repeat/ I'ma make a bowl of cereal with a teaspoon of bleach/ Serve it to you like, 'Here you go, n\*\*\*a, bon appétit'" ("Thru Your Phone")

**Notable beefs:** Once threw a shoe at Nicki Minaj during New York Fashion Week at a Harper's Bazaar afterparty

**Most interesting non-musical thing about her:** Per an Instagram story, she vastly prefers Corona over Modelo and does a great job in recent

Constance Wu/Jennifer Lopez vehicle *Hustlers*

**Last local show:** Never

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20TH ANNIVERSARY CELEBRATION TOUR  
**WU-TANG**  
OCT 7

**TENACIOUS D**  
WITH WITCHAMORRE  
SOLD OUT! OCT 17

**MAX RICHTER & ACME**  
FRI OCT 18

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Heard It In A Past Life  
WORLD TOUR  
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**HENDRIX** 2019 TOUR  
TOGETHER ON ONE STAGE  
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wilco *old to joy tour*  
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Summer Walker  
**THE FIRST AND LAST TOUR**  
OCT 31

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FRI NOV 1

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JUST PASSING THROUGH WITH KACY & CLAYTON

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SAT OCT 5  
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OCT 9

OCT 14  
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WITH THE WANDERING HEARTS & THE JOSEPHINES  
FRI-SAT OCT 18-19  
**CASS MCCOMBS**  
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**REAL ESTATE**

**FANCY**  
OCT 31  
**THE DREAM SYNDICATE**  
FRI NOV 1

SAT NOV 2  
**GAELIC STORM**  
WITH PAT BYRNE  
NOV 6  
**TRASHCAN SINATRAS**  
NOV 7  
**SOUTHERN AVENUE**  
WITH REID UMSTATTD

All dates, acts & ticket prices subject to change w/o notice. All tickets subject to applicable service charges. DIRECTV BUD LIGHT

**BANKS****5pm, Miller Lite stage**

On LP *III*, Jillian Banks electrifies dark, sexy R&B with co-producer BJ Burton, a Bon Iver collaborator. Calling in co-writers like Miguel, the Southern Californian inhabits the same world as Billie Eilish and the Weeknd, her romance and smolder awash in blurry low-end surges. — *Christina Garcia*

**CAAMP****5pm, Vrbo stage**

Born from the Midwest Appalachia of Ohio, Caamp makes do with simplistic means of a trio conjuring lamenting acoustics, honey-whiskey timbres, and tumbleweed banjos. Brimming with Americana, country, and folk on a self-titled debut and *July's By & By*, the group channels intimate melodies and haunting instrumentals buoyed by falsetto harmonies of soulful reverie. — *Alejandra Ramirez*

**BILLY STRINGS****5pm, BMI stage (weekend one only)**

New single "Everything's the Same," chronicling a ne'er-do-well on a lifelong rampage, proves Billy Strings' best songs are about total fuckups. The flatpicking phenom, whose style appeals to trad bluegrassers, jam scenesters, and headbangers, exists as the unlikely of presences: a guitar hero born in the Nineties. — *Kevin Curtin*



DAVID BRENDAN HALL

**KACEY MUSGRAVES ▲****6pm, American Express stage**

Even before her 2016 ACL Fest appearance, Kacey Musgraves appeared set for stardom. Last year's third LP *Golden Hour* proved more than just the twanged-up crossover of previous *Pageant Material* however. The Texas style maven set her own standard of immaculate "Slow Burn" ballads and amped up "High Horse" pop beats that net the trifecta of Grammy, CMA, and ACM Album of the Year awards. — *Doug Freeman*

**THIRD EYE BLIND****6pm, Honda stage**

Masters of Nineties alternative, Third Eye Blind churned out hit after hit with "Semi-Charmed Life," "Jumper," and "How's It Going to Be." While their multi-platinum debut remains their claim to fame, the San Franciscans are gearing up for sixth studio album *Screamer*, which includes the electro-exploratory "Walk Like Kings." — *Alejandra Ramirez*



**Asleep at the Wheel actually performed at her parents' Texas wedding, and later accounted for Faye's first concert.**

**FAYE WEBSTER****1:15PM, BMI STAGE (WEEKEND ONE ONLY)**

Faye Webster grew up watching and rewatching a vintage *Austin City Limits* taping of Asleep at the Wheel on DVD. The iconic Austin troupe actually performed at her parents' Texas wedding, and later accounted for Faye's first concert. Now a 22-year-old proprietor of her own songwriting project, the Atlanta singer builds catchy pop songs from Americana and folk foundations.

Her third album, *Atlanta Millionaires Club*, draws its most melancholic moments from swooning pedal steel guitar.

"I remember going to an Asleep at the Wheel show, standing in front of the pedal steel player, and just drooling," adds Webster of the instrument, played by Matt "Pistol" Stossel on the album. "I didn't necessarily want to do [country music], but it definitely found its way into what I do."

After her upbringing in Western swing, Webster embedded in Atlanta rap as a teen by snapping portraits of major players like Offset and Killer Mike. Her latest scene documentation occurred at Cleveland's World YoYo Contest in August. The songwriter yo-yos onstage during live performances, an interest sparked by meeting competition wiz Zion Wilson Chambers.

"[Chambers] showed me insane tricks I didn't know were possible," recalls Webster. "That was the tipping point. I'll go through phases with things, and I won't stop until it's perfected or I'm totally obsessed with it."

Webster even added a custom yo-yo to her merch catalog, named "Pigeon" after her lovesick track. Across songs, the LP revisits a sense of enclosed sorrow. Twangy single "Room Temperature" even repeats longingly, "I should get out more." Off for a few months before beginning an October tour at ACL, Faye found peace with long afternoons of homebody behavior.

"Seriously, I couldn't even tell you what I did today," she admits. "That's what I look forward to when I don't have any obligations." — *Rachel Rascoe*

**GOGO PENGUIN****4PM, TITO'S STAGE**

Manchester, UK, trio GoGo Penguin blends the classical training of pianist Chris Illingworth and drummer Rob Turner with the jazz foundation of bassist Nick Blacka in an acoustic trio.

"We all share a love of electronica, which is where we all meet," explains Blacka about the band's unique attempt to adapt electronica to acoustica. "Sometimes we'll try to replicate something made on a machine or a computer, and it can't be done, but then there's times when you can take the essence, put it on acoustic instruments, and it still has the same effect. It just feels like there's a lot of realms to explore in electronic music. There's a lot of freedom."

Before following up last year's acclaimed fourth LP *A Humdrum Star*, the band took a detour into soundtracks, composing a new score for cult film *Koyaanisqatsi*. That process inspired new EP *Ocean in a Drop: Music for Film*.

"The idea was we'd write all this music and perform it with the film," ventures the low-end expert. "We did that for two nights in Manchester, and it went down very well, so we've been touring it on and off. We just thought it would be nice to record some of the music from it, though not all



PHOTO BY YVONNE SCHNEDEMAN

of it works, because you need the images. We just took the ones we think are interesting enough to stand alone and recorded them."

After SXSW 2017, the ACL Fest gigs mark the group's second Austin jaunt.

"We like hot sauce," chuckles Blacka, "and there's a good shop [Tears of Joy] in Austin. So we're looking forward to getting back there."

— *Michael Toland*

**"We all share a love of electronica, which is where we all meet," explains Blacka about the band's unique attempt to adapt electronica to acoustica.**

NOV 9-10

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# BRUCE HORNSBY

6PM, TITO'S STAGE

On April's *Absolute Zero*, largely cultivated from his library of cues for Spike Lee films, Bruce Hornsby poeticizes clinical words like isometrics and nucleotides into a mix of post-serialist breakdowns and grounded speculative fiction. The Virginian pianist, 64, carves "Fractals" into love, renders "The Blinding Light of Dreams" visible, and vents "White Noise" through medicinal harmony.

"The music didn't change much when they subsequently became songs," he emails, referring to the cryogenically chilled cues. "Their development into songs mostly involved writing words and melodies over the already-composed music, and then adding musical elements to enhance the songs' impact."

On "Echolocation," Hornsby shuffles the arrangement by stacking the deck with crotales, whistles, fiddle friction, dulcimer pluck, and jug breath. Elsewhere, languid Paul Buckmaster strings relax over and under drummer Jack DeJohnette's swirls and ripples on the title track.

"More and more I look to make a sound I haven't heard before," he writes during a month of research and development at

home in Williamsburg. "That search leads me to some interesting (to me) musical places, choices of odd, exotic instruments, and sonic manipulation of more standard sounds."

Seated between an extensive tour and ACL, the pianist is currently hammering the strings of an *Absolute Zero* sequel, which will include "songs about hackers, drones, atheist hymns, Sisyphian tales, innovation in the early days of the internet, mall workers, and more," he promises.

Since the evergreen empathy of 1986 breakout "The Way It Is," Hornsby's bright vibrations resonate with an abundance of variation and momentum. On recent records, he backs away from solos and moves toward compositional surprise and challenge.

"I'm mostly just trying to write a really good song and present it well," Hornsby writes. "I'm a restless soul and always looking for a new way to move the music to new places, always looking for in-the-moment reinvention of my old music - much to the chagrin of many fans and followers!"

- Rick Weaver



PHOTO BY SARAH WALDR

**Since the evergreen empathy of 1986 breakout "The Way It Is," Hornsby's bright vibrations resonate with an abundance of variation and momentum.**

# LANY

7PM, VRBO STAGE

Last year's sophomore LP *Malibu Nights* may not have the extensive 16-track listing of their eponymous 2017 debut, but LANY (Los Angeles New York) produced a dream-pop deep cut obsessing on a broken heart. As the L.A. natives prepare to get back into the studio, frontman Paul Klein and fellow bandmates guitarist Charles Leslie "Les" Priest and drummer Jake Clifford Goss set a definitive goal for themselves.

"We've just started the writing process, but I'm really trying to dive into the deeper meanings of the human experience, like coming face-to-face with the inevitable," Klein states. "Our parents are going to die, we're going to die, we're getting older, time is moving. What's important, what do we place value on?"

"I have an uncle and I had this thought: 'Man, every time I see him could be the last time,'" admits the singer. "There's also times where you go through life and you're like, 'Holy shit man, this girl, she only calls me when she's drunk.'"

The trio's toured the world by way of festivals including South by Southwest, but this is their first performance on an ACL stage.

"It's crazy, I feel like this might be the last [major] festival we haven't played yet," the 31-year-old concludes. "We're really pumped to have that sunset slot."

- Alyssa Quiles

**"Our parents are going to die, we're going to die, we're getting older, time is moving. What's important, what do we place value on?"**



# SHURA

*Foreverher*  
(Secretly Canadian)

Moving on from the brokenhearted pop promise of 2016's *Nothing's Real*, Alexandra Denton finds a lush, long-distance love connection on her sophomore collection. The British songwriter eases up on synth-pop urgency for spirited disco and cinematic instrumental moments. Single "Religion (U Can Lay Your Hands on Me)" worships at the altar of lust for a distant match, while "Bklynldn" connects the geographic dots before swerving to an exuberant end. Midway, a recording of a 90-year-old Texas man's surreal storytelling opens "Tommy." Steeped in vivid details of a queer romance, *Foreverher* partners jubilant pop with its ideal mate: physically charged songs of electric devotion. (3pm, Vrbo stage)

★★★★

- Rachel Rascoe



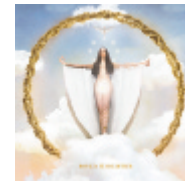
# ROSALÍA

*El Mal Querer* (Sony)

Rosalía Vila Tobella's potent and arresting second album marries the Spanish artist's decades-plus of flamenco music study with contemporary forms. Pop and hip-hop, her favorite cars and motorcycles, arresting vocal runs, hypnotic Andalusian guitars, and cinematic strings with vocoders; *El Mal Querer* delivers the deep history of marginalized groups like the Romani to the world dance floor, though not without controversy over its presentation from a woman not Romani herself. Rosalía launched her stardom with the story of a jealous marriage from the pages of 13th century novel, *Romance of Flamenca*. (4pm, Honda stage)

★★★★

- Christina Garcia



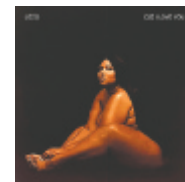
# LIZZO

*Cuz I Love You*  
(Nice Life/Atlantic)

Melissa Jefferson's near three-year wait for a debut album on Atlantic proved worthwhile. Third LP *Cuz I Love You* collects anthems that makes its intent crisply clear from the onset with a naked Lizzo sat on its cover. The 31-year-old bares herself and parlays stereotypical insecurities into liberating strengths, hurling bombs of empowerment. Kick drums, piano loops, flutes; Lizzo moves rapidly and never sways on her quest to uplift. It's poetic that newfound rallying cry "Truth Hurts," added to the deluxe version of the album, took two years to top the *Billboard* Hot 100. (7pm, Miller Lite stage)

★★★★★

- Derek Udensi



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## Award-Winning Restaurants Not Far From Zilker Park

### STEP OUTSIDE ACL FEST FOR A TASTE OF AUSTIN

This reco list – pulled from First Plates, our annual list of 100 restaurants defining Austin now – is perfect for dining *outside* of the ACL Festival grounds and includes South Lamar, Barton Springs Road, South Congress, and South First. (Check out even more – including Downtown and East Austin – First Plates recos online.)

– Jessi Cape



Loro

#### LEROY & LEWIS

121 Pickle Rd., [www.leroyandlewis.com](http://www.leroyandlewis.com)

It's traditional 'cue done even better, with alternative cuts of meat and modern twists on side-dish classics that keep winning awards year after year.

#### PINTHOUSE PIZZA

4236 S. Lamar, [www.pighthousepizza.com](http://www.pighthousepizza.com)

Pinthouse's pizza is, in fact, a downright excellent complement to any of the joint's biting IPAs: cheesy with a generous portion of those curled pepperonis. *Mmm*, IPAs and cheese.

#### RAMEN TATSU-YA

1234 S. Lamar, [ramen-tatsuya.com](http://ramen-tatsuya.com)

Behind these delightful bowls of wonder, it all comes down to the noodles. Slurping them here is a singular experience.

#### THE AUSTIN BEER GARDEN BREWING CO.

1305 W. Oltorf; [www.theabgb.com](http://www.theabgb.com)

The ABGB is the perfect joint to please both the beer snobs *and* the pizza snobs in your life, so you're not going to regret visiting the reigning national "Large Brewpub of the Year" three years running.

#### JOANN'S FINE FOODS

1224 S. Congress, [www.joannsaustin.com](http://www.joannsaustin.com)

Elevated diner fare meets Tex-Mex in this midcentury setting on SoCo. Dine on classic enchiladas and chicken-fried steak, then enjoy cocktails poolside.

#### LENOIR

1807 S. First, [www.lenoirrestaurant.com](http://www.lenoirrestaurant.com)

This romantic treasure's warm-weather food – inspired by Indian, Thai, Italian, and Mexican cuisine – is perfect for sitting in the wine garden (with half-price bottles during happy hour).

#### BOULDIN CREEK CAFE

1900 S. First; [www.bouldincreek.com](http://www.bouldincreek.com)

One of Austin's oldest and most reputable vegan/vegetarian restaurants. Even omnivores can't get enough of the Benedict or the sweet potato and pecan tamales.

#### MATTIE'S

811 W. Live Oak, [www.mattiesaustin.com](http://www.mattiesaustin.com)

Mattie's manicured mansion lawns, creaky floors, and preening peacocks make a dinner here feel special; thankfully, their Southern cuisine and excellent wine list match the setting.

#### CARPENTERS HALL

400 Josephine St., [www.carpenterhotel.com](http://www.carpenterhotel.com)

Explore Texas' many influences in this chic, updated-vintage spot with dishes like chicken schnitzel, Gulf Coast seafood, and strawberry hand pie.

#### HIGH NOTE

300-A S. Lamar, [www.highnoteatx.com](http://www.highnoteatx.com)

This Kerbey Lane Cafe offshoot calls themselves "a healthy, boozy place to eat, drink, and live well," and we'll be damned if that's not exactly what they are.

#### IT'S ITALIAN CUCINA

1500 S. Lamar #110, [www.itsitaliancucina.com](http://www.itsitaliancucina.com)

Owner and chef Al Fini brings back edible inspiration from frequent trips to Northern Italy and fuses the Old World with the new one he's created in his restaurant.

#### JULIET ITALIAN KITCHEN

1500 Barton Springs Rd., [www.juliet-austin.com](http://www.juliet-austin.com)

Juliet's menu of scratch classic Italian-American fare includes treasures like spaghetti Bolognese, \$16 prix fixe lunch, and rosé all day at brunch.

#### LORO

2115 S. Lamar, [www.loroaustin.com](http://www.loroaustin.com)

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**BLENDERS & BOWLS** Fuel your fest with clean energy from tasty bowls of açaí and fun toppings. [www.blendersandbowls.com](http://www.blendersandbowls.com)

**BURRO CHEESE KITCHEN** Using local artisan bread, small-batch cheeses, and custom-blended sauces and jams, these sammies take a childhood staple to the next level. [www.burrocheesekitchen.com](http://www.burrocheesekitchen.com)

**CHI'LANTRO** Where Korean cuisine meets BBQ; try the house-made kimchi fries. [www.chilantrobbq.com](http://www.chilantrobbq.com)

**CHISPAS** San Antonio's star chef Jason Dady opened this laid-back Austin joint specializing in tacos and margaritas – aka festival magic. [www.chispasaustin.com](http://www.chispasaustin.com)

**DEAN'S ONE TRICK PONY** Arlo Grey's fast-casual sister in the LINE Hotel serves up bar snacks and burgers. [www.thelinehotel.com/austin/food-drink](http://www.thelinehotel.com/austin/food-drink)

**EAST SIDE KING** This Japanese street food – like chicken karaage – is worth the wait. [www.eastsideking.com](http://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](http://www.flyritechicken.com)

**GOODPOP** Local ice pops so good, they'll balance out the junk food and alcohol. [www.goodpops.com](http://www.goodpops.com)

**HAPPY CHICKS** They're all about those chicken tenders – original, spicy, grilled, and vegan – with tasty fries and over 15 homemade sauces. [www.happychicks.com](http://www.happychicks.com)

**JUICELAND** Let these fresh juices and smoothies refresh your dancing legs. [www.juiceland.com](http://www.juiceland.com)

**KABABEQUE** Mediterranean plus South Asian flavors equals can't-miss dishes like chicken shawarma and falafel wraps. [www.kababequetx.com](http://www.kababequetx.com)

**LAMBA'S INDIAN KITCHEN** Traditional North Indian cuisine with wraps for days. [www.lambasindiankitchen.com](http://www.lambasindiankitchen.com)

**LONESOME DOVE WESTERN BISTRO** Maybe it's "kickass nachos," maybe it's truffle mac & cheese, but whatever chef Tim Love serves will hit the spot. [www.lonesomedoveaustin.com](http://www.lonesomedoveaustin.com)

**MICKLETHWAIT CRAFT MEATS** This East Austin food trailer does barbecue right, and their vinegar-based slaw adds the perfect complement. [www.craftmeatsaustin.com](http://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](http://www.mightycone.com)

**MMMPANADAS** Empanadas are fest favorites: self-contained pockets of deliciousness, with options for veggies and carnivores. [www.mmppanadas.com](http://www.mmppanadas.com)

**RANCH HAND** They make "meat-forward meals" with a healthy twist, believing protein doesn't have to equal bellyache. [www.weareranchhand.com](http://www.weareranchhand.com)

**THE PEACHED TORTILLA** Delicious modern Asian cuisine with a Southern flair comes in the form of bánh mì and fancy fries. [www.thepeachedtortilla.com](http://www.thepeachedtortilla.com)

**THE SALT LICK** This Central Texas staple has served up tasty meats for more than 50 years. [www.saltlickbbq.com](http://www.saltlickbbq.com)

**SCHOLZ GARTEN** America's longest-running biergarten has perfected specialty sausages, German food, and Texas barbecue. [www.scholzgarten.com](http://www.scholzgarten.com)

**SHADE TREE ORGANIC LEMONADE** Cool off with USDA-certified organic, low-calorie lemonades in original, strawberry, and blueberry flavors. [www.shadetreelemonade.com](http://www.shadetreelemonade.com)

**SHAKE SHACK** Diner-style burgers that originated in New York. [www.shakeshack.com](http://www.shakeshack.com)

**SHAWARMA POINT** This modern Mediterranean eatery will be featuring four items with options for vegetarians, vegans, and gluten-free festgoers. [www.shawmapoint.net](http://www.shawmapoint.net)

**SKULL & CAKEBONES** Vegan, handcrafted, sweet and savory treats are ideal for any sweet tooth. [www.skullandcakebones.com](http://www.skullandcakebones.com)

**SNO-BEACH** Cool off with sno-cones from an Austin original. [www.snobeachatx.com](http://www.snobeachatx.com)

**SOUTHSIDE FLYING PIZZA** Huge slices of scratch-made local pies are great for a midday shade break. [www.southsideflyingpizza.com](http://www.southsideflyingpizza.com)

**TACODELI** Quintessentially Austin, this local fave makes just about anything work in a taco. [www.tacodeli.com](http://www.tacodeli.com)

**TAMALE ADDICTION** Traditional tamales using gluten-free ingredients with no lard or trans fats. Stuff one in your mouth and one in your pocket. [www.tamaleaddiction.com](http://www.tamaleaddiction.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.cookieelivery.com](http://www.cookieelivery.com)

**TINY PIES** It doesn't get much better than hand-held pies made from old family recipes. [www.tinypies.com](http://www.tinypies.com)

**TORCHY'S TACOS** Republican, Democrat, Independent – no matter your affiliation, these generous tacos are always tasty and even just one will satisfy. [www.torchystacos.com](http://www.torchystacos.com)

**WHOLLY COW BURGERS** Local grass-fed burgers, plus Reubens, cheesesteaks, and more. [www.whollycowburgers.com](http://www.whollycowburgers.com)

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