

THE **AUSTIN**  
**CHRONICLE**

**ACL 2019**  
**PREVIEW**

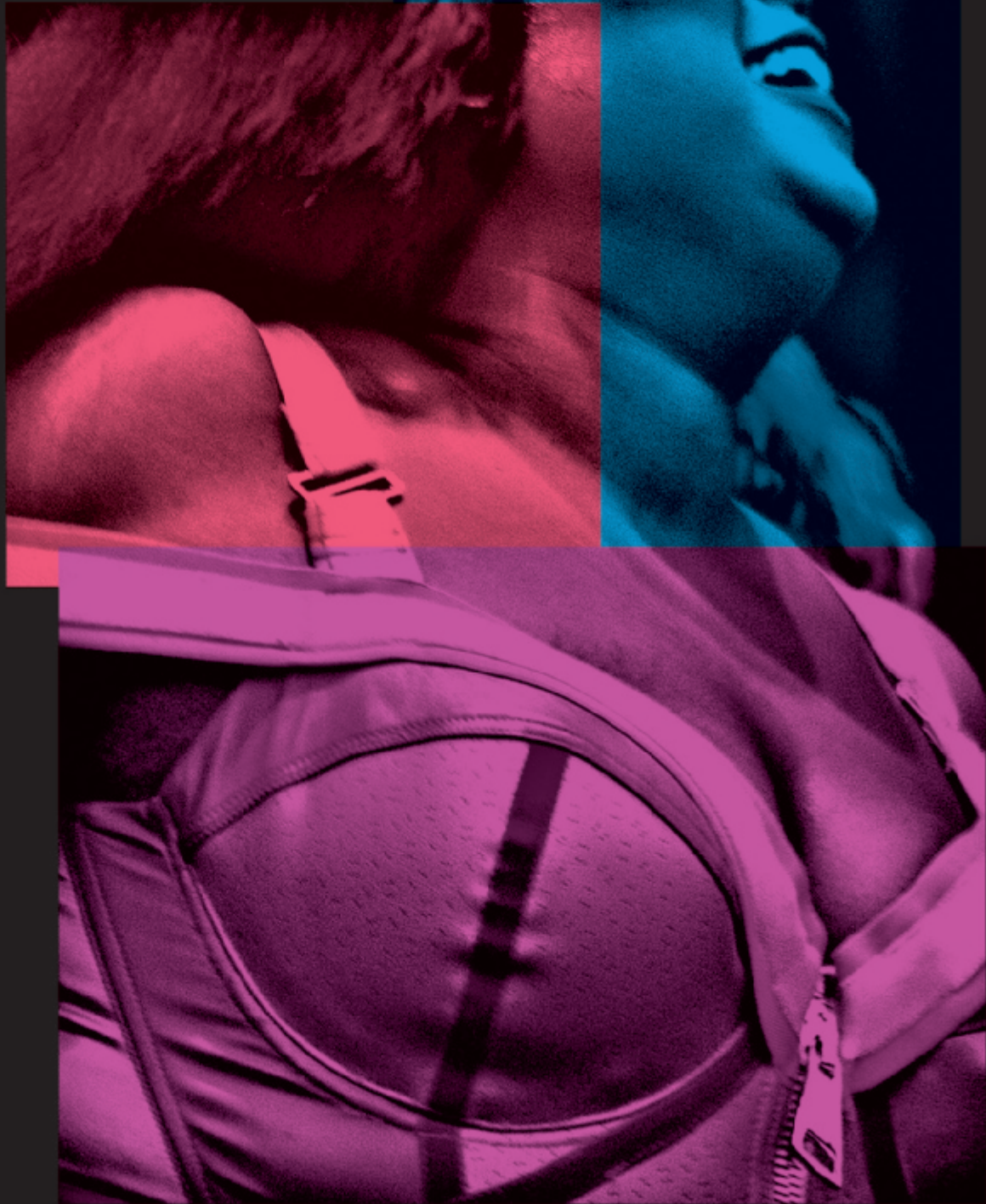


PHOTO BY JANA BIRCHUM

**SECOND**  
**WEEKEND**

**2** FRIDAY ACL PREVIEW **8** SATURDAY ACL PREVIEW **14** SUNDAY ACL PREVIEW **20** ATX FEST **22** NEARBY FOOD **23** ACL EATS

# ACL 2019 FRIDAY



GARY MILLER

## TYLER CHILDERS 3:30pm, American Express stage

Amid the flash and pop of ACL Fest 2019, Tyler Childers stands out by moving in the opposite direction. The American Express mainstage nearly swallowed the Kentucky songwriter and his fivepiece as they tore through his hourlong afternoon set Friday, but their hard-driving hill-billy country proved powerful enough to encompass mass adulation.

Opening with “Whitehouse Road” from 2017’s launchpad *Purgatory*, Childers kept it tight and simple through the bruising “Dead Man’s Curve” and fiddle-licked “Born Again.” That slid them into funky jam “Tulsa Turnaround.” The frontman let the backing electric and steel guitars do the heavy lifting to his acoustic, which torqued the tension of his low-key, high-twang delivery and the rumbling breakdowns swirling behind him.

That tension focuses Childers’ music, emphasized by the trailer park tripping, neon pagan backdrop the musicians brought with them. Songs of fast living balanced with a pull of backwoods simplicity are less the standard Saturday night/Sunday morning country dichotomy

than the internal journey their author travels in the similar wake of his producer and mentor Sturgill Simpson’s standout *Metamodern Sounds in Country Music*.

The appeal is a broad one that casts beyond just country, driven by the songwriter’s simple yet poetic turns of phrase, uncompromisingly deep holler settings, and willingness to explore outside of the box both in sound and sentiment. It’s a complex rural renaissance that thrives in exploring the contradictions of modern America under Childers’ hard and intimidating stare.

Most impressive is the journey the blazing red-head takes the crowd on. The set moved through moonshine and cocaine-fueled backroads to ballads of nostalgia and regret in “Bus Route” and “Creeker” from new LP *Country Squire*. Rolling to the edge of a tentative redemption, “Lady May” and closer “Nose on the Grindstone” touched down for a smooth landing.

Tyler Childers doesn’t pretend to have any answers, but he and his growing legion of fans at the ACL Fest mainstage proved one and all are enjoying the search for them. – Doug Freeman

## RACONTEURS 5:30pm, American Express stage

Casting one’s gaze upon the Jumbotron as the Raconteurs lit into “Bored and Razed” late Friday afternoon on the mainstage, the ’nad-smashing power-pop anthem that opens new third LP *Help Us Stranger* played second fiddle to the “Hi, How Are You?” T-shirt perched on the chest of Jack White beneath his mutton chops and aviator shades.

Drummer Patrick Keeler sported a Willie Nelson tee. Co-leader/guitarist/vocalist Brendan Benson wore a white button-down emblazoned by at least one silk-screening of the old Eighties Maxell cassette ads with the dude whose hair’s blown back by the music. That sums up the Nashville supergroup’s hourlong blitz, but perhaps he, alongside bassist Jack Lawrence in a plaid pearl-snap shirt, couldn’t get their Austin wear together before stage time?

Of course the group, which live includes utility multi-instrumentalist Dean Fertita (moonlighting from Queens of the Stone Age), were likely more concerned with promoting *Stranger*. It is, after all, their first studio LP in 11 years. Seven out of the 11 songs played on the first day of the first weekend of ACL Fest 2019 were culled from the disc, with smatterings from *Broken Boy Soldiers* and *Consolers of the Lonely* thrown in for good measure.

Surprisingly, not a peep of debut single – and, arguably, their most recognizable hit – “Steady, As She Goes” aired. Peculiar, that. The assembled throng didn’t seem to mind given the full-tilt rock & roll romp through the classic Seventies sections in White and Benson’s record collections.

The set’s sole nod to the Sixties, Donovan’s “Hey Gyp (Dig the Slowness),” resembled fellow Music City peers the North Mississippi Allstars enough to make one curious as to whether Luther and Cody Dickinson are hanging out at Third Man Records. Especially notable is how similar the dual band-leaders’ vocals are despite White’s hysterical edge, and how much the latter owes to Neil Young’s guitar work. White also got off an impish joke:

“Donald Trump says the sun doesn’t exist, because there’s no proof! See, you’re not hot!”

– Tim Stegall



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## THE COMET IS COMING

5:30pm, Tito's stage

Emerging from London's bubbling jazz scene, the Comet Is Coming assaulted ACL Fest ears, feet, and whole bodies with a captivating elixir of cosmic jazz, funk, and electro inside the Tito's tent on Friday around dinnertime.

While the UK trio certainly draws from the astral oddities of Sixties-era Saturn descendent Sun Ra and his Arkestra, their joyful riot of sound is decidedly forward-looking – and bangin'. They're the rare jazz-based ensemble that elicits furious head-banging and pogoing.

Keyboardist and synth-lord Dan "Danalogue" Leavers and drummer Max "Betamax" Hallett lay an unshakable foundation, playing in lock-step to craft an absolutely thumping backbeat. That low-end theory serves as a playground for saxophonist "King" Shabaka Hutchings, who unleashes furious, oft-repeated riffs and blistering solos. At one point, screeching sax and a tornado of keys crescendoed and vanished with a synth bass that dropped like a kick to the sternum.

While improvisational, the set largely pulled from 2019 Impulse LP *Trust in the Life Force of the Deep Mystery*. In as much as instrumental experimental jazz trios can have hits, the pulsating "Summon the Fire" is that for the Comet Is Coming. A four-minute cut on the album, it seemed to stretch to 20 minutes onstage, although it can be hard to discern where one song ends and another begins.

So it goes on a space jazz odyssey exploring disparate galaxies of rhythm and sound.

Not much for stage banter, the band exited with a quick, "The Comet Is Coming, thank you." For the uninitiated, it may have been a mystery whether that closing was band name or prophecy. Maybe it was both.

– Thomas Fawcett



PHOTOS BY GARY MILLER



## JENNY LEWIS

6:30pm, Vrbo stage

As Friday's sun set on day one of ACL Fest and the sweltering temperatures dropped a few degrees, Jenny Lewis walked onto the Vrbo stage across Barton Springs Road and set a whole new vibe for the evening.

Clad in a pastel, sequined jumpsuit, sunglasses that could've been nicked from Elton John, and blown-out, bumped-up hair, the former Rilo Kiley frontwoman transported the sweating, exhausted crowd somewhere mellower – where each word and note mattered.

Channeling Dolly Parton if she had been raised in Laurel Canyon, Lewis remains the master of aesthetic. Every instrument onstage was the same pink as her microphone and clothes. She herself splayed out on a pastel pedestal like a Vegas lounge singer, using a smirk and a blue goblet full of tequila to express that she's always worth paying attention to.

Most festival sets are high in energy, feeding off the massive crowds, but Lewis wanted to take this at her own pace. She strolled through "Heads Gonna Roll" and "Wasted Youth," and then almost lost the crowd entirely though "Happy." That's when the Jamaican remix of "The Voyager," followed by mid-Aughts favorite "Silver Lining" by Rilo Kiley, got them bounding back.

As the moon rose, the small audience – Lewis endured the misfortune of going against Guns N' Roses for half the set – stoked up their cheers, applause, and playing keep-away with giant pink and blue balloons that wafted through the air. The hourlong set ended with a joyous rendition of Rilo Kiley's "I Never" and the band playing hard as Lewis strolled offstage.

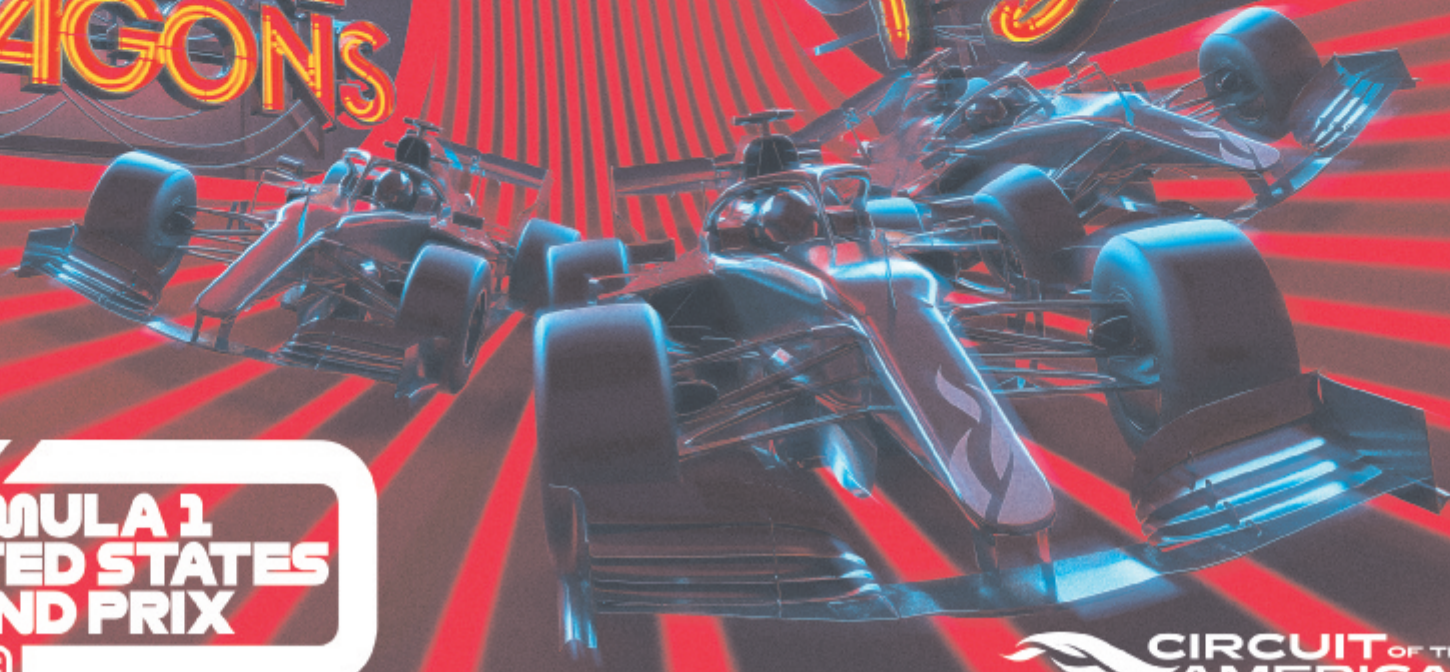
As effortless as she manifested to begin the performance, that confidence left her audience thoroughly moved and entertained.

– Isa Jones

FRIDAY, NOV 1



SATURDAY, NOV 2



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**THOM YORKE 7pm, Miller Lite stage**

As the first-Friday sun peaked below the treetops of Zilker's western edge, Thom Yorke's signature top knot bobbed onstage. Hands in pockets, his body followed – at least 60 seconds early for the 7pm call time. The steadfast professional arrived for work.

For the next 75 minutes, the Radiohead frontman presided over his solo work as vocalist, multi-instrumentalist, and DJ. And as the lead singer performed total tone control, his ever long collaborator Nigel Godrich orchestrated, holding down the fort just as producers are wont to do. Tarrik Barri's art adorned the triptych of video screens towering above the three.

The expansive audio-visual aspects of Tomorrow's Modern Boxes hemmed together in delicate interplay between the organic and synthetic. Analog, four-string bass played atop frenetic programmed beats, with the stage's light show running complementary to the darkening night sky above. Even the Brit's moaning falsetto, looped and delayed, became another instrument entrenched in the layered trance of sound.

While the set-list jaunted through his solo discography, Yorke danced on with a joyous confidence, skipping, jumping, gyrating between the control panel to the peak of the stage again and again. No in-between banter emerged, bar one non-sequitur squealing in delight over our president's impeachment woes. Instead, he commanded the bleed of one track into the next.

*Anima's* staccato "Twist" sauntered into the buzzing trance of "Traffic," measuring the apex of volume and visuals for the evening. For those 10-odd minutes, the bellcurve of fans along the barricade got their bass fix, apparently all they came for. Apropos of otherwise middling applause, Yorke spent many a moment between songs arms outstretched and basking chin up in the lackluster response.

If total entertainment from a living great doesn't satiate fest-goers, then a word for the wise on weekend two: try better.

– Elise Barbin

**TAME IMPALA 8:15pm, Honda stage**

"You all really don't want to see Guns N' Roses?" Kevin Parker cheekily inquired of his audience in front of the Honda mainstage at the outset of Tame Impala's headlining set Friday night. "You all really want to see ... me?"

He didn't sound entirely humble, nor surprised, and he shouldn't be as he managed to snag one of the most coveted slots at ACL Fest – and without the release of a new album.

At their previous ACL Fest appearance in 2015, the Australian fivepiece toured in support of their third LP, *Currents*, and since then have only mustered two new singles, "Patience" and "Borderline." While the lack of new material became apparent as their 90-minute set rehashed songs off *Currents*, Parker and company exuded a newfound aplomb. Everything played out bigger, bolder, louder.

As kaleidoscopic strobes convulsed, opener "Let It Happen" rode like a Daft Punk psych-disco epic. Parker's riffs recoiled into hard funk slabs, while glossy synth duo "Borderline" and "The Moment" drifted with his clean, undulated falsetto. Moments like these proved the band far removed from the Seventies jam auteurs of 2012's *Lonerism*.

Now, Tame Impala funnels the outlier fringes of psychedelic music into sleek, pop fixtures.

Rare performances of "Lucidity" and "Why Won't You Make Up Your Mind?" from their 2010 debut *Innerspeaker* worked their way into the set. The former coalesced Beatles' worship with tripwire fuzz and explosive percussive sweeps, and the



JANA BIRCHUM

latter tweaked flange guitar wobbles and gelatinous reverb. "Mind Mischief" lost the album's acid-trip fluidity in favor of off-kilter breaks even as synths washed over Parker's gossamer sheen vocals in "Nangs."

Distorted stomp classic "Elephant" and prog-rock prism "Apocalypse Dreams" charged with hair-blowback surge and cracked cerebral maelstroms. Closer "New Person, Same Ol' Mistakes" gleaned Tame Impala's maximalist tendencies, where abrupt hi-hat pops, subtle sitar flare, spider-webbed synth runs, and John Bonham-esque drum flourishes broke the sonic boom.

– Alejandra Ramirez



GARY MILLER

**GUNS N' ROSES 7:30pm, American Express stage**

"Do you even fucking hear what I'm saying?" W. Axl Rose shouted early during Guns N' Roses' headlining, two-and-a-half-hour fusillade Friday night at Zilker Park.

The definitive sleaze rock band of the Eighties suffered a sound mix that at times sounded like it was all coming from the American Express stage's monitors and not the mains. This did not diminish their granite-hard rock & roll. Maybe it even muted Rose's screech at times.

But yes, we heard you, Axl. You, Duff McKagan, Slash, and the others delivered two *Appetite for Destruction* killers at the get-go, "It's So Easy" and "Mr. Brownstone." Of course, you had to throw "Chinese Democracy" in right after.

No biggie. "Welcome to the Jungle" obliterated that immediately thereafter. And there were very few misses, but some definite surprises. Velvet Revolver's "Slither"?!

Slash gave a few extended lessons in fluid execution of the pentatonic scale, quoting Funkadelic's "Maggot Brain" at one point. He also revealed a significant Carlos Santana influence never readily apparent previously. Rose, meanwhile, changed shirts and hats five times, at one point sporting an Alamo Drafthouse tee.

Early Gunners live set staple "Shadow of Your Love" rocked like murder before unreconstructed punk McKagan stepped to the mic for a two-song Johnny Thunders/Misfits medley. The set's closing proved GNR boasts more money shots than most acts count decent songs: "November Rain," a "Sweet Child o' Mine" that prompted every cell-

phone into the air, and a "Knockin' on Heaven's Door" whose every solo sounded like Slash quoting April Wine's "Just Between You & Me."

Encore "Paradise City" still ringing, Rose gleefully tossed his mic into the third row. The entire cast returned for a bow, with the frontman grinning widely. Slash tossed all his guitar picks to the audience for a whole minute, then exited with a handstand.

– Tim Stegall

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# ACL 2019 SATURDAY

## DAYGLOW 3PM, BMI STAGE

In June, Austin pop sparkler Dayglow released a video for the sticky-sweet tune “Hot Rod.” Onscreen, Sloan Struble battles a giant monster made of uninflated balloons. The singer achieved the charming, Wes Anderson-meets-*Power Rangers* effect with a green screen propped in local director Adam Kingman’s backyard.

Crafting his debut album, the single similarly employed YouTube-acquired production techniques to craft a sound bigger than his childhood bedroom in the Dallas-Ft. Worth metropolitan satellite Aledo. The 20-year-old songwriter released LP *Fuzzybrain* soon after starting studies at UT. He dropped out last spring after the snappy synth-pop takes took off online.

“I was really confident in the songs, I just didn’t expect it to happen as fast as it did,” said Struble back in June. “It’s just been organic, no budget or anything. It exists on the internet because of people sharing it.”

Since then, he’s doubled his monthly listeners on Spotify to more than a million. Accompanying are the fixings of niche online fandom: fan-made lyric videos and unearthings of his past instrumental recordings as Kindred. The artist says album uplift “Can I Call You Tonight?” originated from an older experiment, reworked with Struble’s soft lyricism on top.

“Producing and being in front of a computer with all the layering is my favorite part,” adds the frontman. “For the last few years, Dayglow was a sound I was working toward.”

Struble snagged a late add to the ACL Fest weekend two lineup, followed by Dayglow’s first-ever tour with indie-pop trio Coin, including a local stop Oct. 24 at Emo’s. Afterward, he embarks on his initial headlining dates nationally.

“Songwriting is like therapy to me,” concludes Struble. “When I’m stressed, that emotion fuels me, because I have stuff to write songs about.”

— Rachel Rascoe



JANA BIRCHUM

**The 20-year-old songwriter released LP *Fuzzybrain* soon after starting studies at UT.**

## BRITTANY HOWARD 4pm, Honda stage

“I know he still loves me when I’m smoking blunts,” Brittany Howard crooned Saturday afternoon across the Donny Hathaway-like lover man grooves of “He Loves Me,” which opened her ACL Fest solo set. “Loves me when I’m drinking too much,” continues the nonsecular gospel statement-of-purpose in the second place slot on her solo debut, *Jaime*.

Setting down the cheap, four-pickup electric guitar

for the bulk of the Honda mainstage set, she served notice this isn’t Alabama Shakes, the band that made her a famous garage-blues wunderkind. Despite the bass guitar presence of the on-hiatus Shakes’ Zac Cockrell in her sprawling, red-and-black-clad touring ensemble, Howard’s onto a whole new thing – sweet soul music, with an occasional bitter edge.

“Thank you for braving the sun for us,” she smiled a few songs into the 4pm hour.

Truth be told, the ‘Bama-born singer’s modern soul revue added to the afternoon’s stifling heat. Few complained. There’s something healing and warm in the best possible way about the music the 30-year-old sensation now makes.

Even when stridently documenting the trials and tribulations of growing up mixed-race on “Goat Head” (“I guess I’m not supposed to mind ‘cause I’m brown / I’m not black”) or calling for a sane revolution on “13th Century Metal” (“I dedicate my spirit in the service / Of what is good and fair and righteous”), there’s always a life-affirming quality shining through.

For the most part, Howard stuck to playing *Jaime*, albeit in a juggled order. Three times, she offered roots material, including Prince’s “The Breakdown” and the Beatles’ “Revolution,” given a makeover akin to the one Earth, Wind & Fire gave “Got to Get You Into My Life.” The roof truly got raised with a note- and nuance-perfect rendition of Jackie Wilson’s “(Your Love Keeps Lifting Me) Higher and Higher” so accurate, you fully expected the trumpet to break and Howard to execute Wilson’s death-defying knee drops!

— Tim Stegall



DAVID BRENDAN HALL

## KALI UCHIS 5pm, Miller Lite stage

“I don’t want to be a cigarette,” Kali Uchis declared delicately as her coo undulated atop keyboard ripples on luxurious opener “Loner.” Arresting in a sequin-adorned balaclava, Virginia native Karly-Marina Loaiza, 25, lured the audience at the Miller Lite stage early on Saturday evening into a hypnotic mystique.

While P-Funk bass and astral chic synths tweaked on ambient lead-off “Dead to Me,”



GARY MILLER

airy vocalizing hung suspended in the air as if she veered off a cliff and walked on clouds.

During the 60-minute set, the Colombian singer and her accompanying threepiece doled out songs off her 2018 full-length bow *Isolation*, each song gleaming a new range where each detail of sound held its own. Minimalist hustler anthem “Just a Stranger” transformed into a funk jaunt buoyed by six-string shuffles. Sleek pop fixture “Your Teeth in My Neck” hastened a stiletto strut as percussion entwined with gelatinous bass bounce. Accentuated breakbeats in sun-kissed “Tyrant” morphed the breezy rhythms into a four-on-the-floor, dance hall swank.

Covers from alternative giants Radiohead and Latin heartthrob Don Omar worked into the set as well, settling into a sensual world of their own. In the former’s “Creep,” Uchis substituted ACL Fest performer Thom Yorke’s rebellious verve with a certain melancholy, as her voice drifted with an ethereal presence commingled by a wall of sound reverb. In the latter’s “Pobre Diabla,” the singer’s wistful alto struck a resonant tenor, her full body rolls imbuing the song with pomp and flare.

All femme fatale, Uchis sashayed to the Afro-Caribbean rhythms on “Nuestro Planeta,” wherein her gentle Spanish cadence hovered atop tropical accents and reggaeton rides. Tensile bloom and mushroomed electronics ushered in fan-favorite “After the Storm,” exuding purple R&B and jazz flourishes alike.

— Alejandra Ramirez

## BILLIE EILISH

6pm, Honda stage

Sunday ACL ticket holders should consider themselves lucky that music festivals aren't a competitive sport. Otherwise, ACL's first weekend run would've been cut short after Billie Eilish's winner-take-all Saturday set.

Complete pandemonium ensued the moment the 17-year-old stepped on the Honda stage in her baggy, head-to-toe cyber-goth, lime green ensemble. Despite a walking cast on Eilish's right foot, she immediately launched into her signature loose dancing as the opening beats of chart-topping "Bad Guy" began. Her whisper-speak nearly got drowned out by teenagers screaming the lyrics.

The sprawling crowd converged into one jittering, chaotic mass, a healthy mix of reverent fans and folks unfamiliar with the global phenom's saccharine, off-kilter pop.

The hourlong set proved her true singing chops. Pulling from this year's debut *When We All Fall Asleep, Where Do We Go?* and her 2017 EP *Don't Smile at Me*, the slow-moving, old-Hollywood glam of piano-driven "Xanny" and stomp-clap "Wish You Were Gay" left space for a clean, classic vibrato to shine.

The L.A. teen commanded the stage with a preternatural bravado, a gripping performer while lying down during "When I Was Older" and later dropping into a sharp backbend during nightmarish set closer "Bury a Friend." Brother Finneas O'Connell held down backing vocals, bass, guitar, and keys alongside a razor-sharp drummer, but the singer's neon shape darting about felt larger than life.

Eilish remained disarmingly intimate despite the size of the stage.

"You guys - I keep burping up Chipotle," she sputtered at one point, laughing.

Later, during the sparse, pretty "Ocean Eyes" - the surprise hit ballad that launched Eilish's career - she descended into the crowd, enveloped in a screaming sea of hands and iPhones. Sure, the teen's ascent to second-biggest slot at a major festival seems to have happened overnight, but Eilish's triumph of a sunset set screamed "should've been a headliner." Maybe next year.

For weekend two, her spectacle's the one to see.

- Libby Webster

GARY MILLER



## VANESSA ZAMORA 11:45am, BMI stage

The Tijuana-born singer quickly moved from humble beginnings as a YouTube cover artist to the studio magic of *Tornaluna*, where Zamora picnics off the path in the park of dreamland flora and pop. "Malas Amistades" walks the beat over Sixties Brit-rock, while the percussive drive of "Al Fondo de Mi" gradually builds with Oldfield bells, stiff disco guitar strums, and a pitch-shifted choir. - Rick Weaver

## DENZEL CURRY 2pm, Honda stage

Native of Carol City, the rapper puts his relatively unknown South Florida hometown on the map with fourth studio album *Zuu*, released in May. Curry can scream with the best of them over deep bass, yet it's his ability to effortlessly convey his condition and surrounding environment that separates him from many of his South Florida contemporaries. - Derek Udensi

## CHRIS SHIFLETT 5pm, BMI stage

Twenty years slinging strings in Foo Fighters would lead many to believe Chris Shiflett makes alt-rock like the Nineties never ended. Instead, the California singer/songwriter/guitarist finds a rocking middle ground between West Coast country rock and Midwestern power pop. Fourth album *Hard Lessons* showcases his most compelling argument yet for three chords and the truth. - Michael Toland

## METRIC 7pm, Vrbo stage

Though Emily Haines comes from an indie rock world thanks to membership in Broken Social Scene, her Toronto band Metric was born to play festivals and arenas. The 20-year-old quartet makes synth-frosted big rock that shoots for the stars. The band's seventh LP, *Art of Doubt*, counts Beck bassist Justin Meldal-Johnsen as producer. - Michael Toland



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 <b>Eddie Palmieri</b> THU OCT 17	 <b>Acoustic Alchemy</b> FRI OCT 18	 <b>Keiko Matsui</b> SUN OCT 20	 <b>David Wilcox</b> WED OCT 23
 <b>JD Souther</b> TUE OCT 29	 <b>David Bromberg</b> THU NOV 7	 <b>John McEuen &amp; The String Wizards</b> SUN NOV 10 <b>JUST ADDED</b>	 <b>Jon McLaughlin</b> FRI NOV 15
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 <b>The Association</b> SUN DEC 1	 <b>The Guess Who</b> FRI DEC 6	 <b>David Archuleta</b> SAT DEC 7	 <b>Tower of Power</b> THU & FRI DEC 12 & 13
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 <b>Stanley Clarke</b> FRI JAN 10-2020	 <b>Dar Williams</b> FRI JAN 17-2020	 <b>Tuck &amp; Patti</b> SUN JAN 19-2020	 <b>The Kingston Trio</b> SAT FEB 1-2020 <b>JUST ADDED</b>
 <b>Savoy Brown</b> THU FEB 6-2020	 <b>BJ Thomas</b> SUN FEB 9-2020	 <b>George Winston</b> TUE & WED FEB 18 & 19-2020	 <b>Mary Wilson of the Supremes</b> FRI FEB 21-2020
 <b>Wishbone Ash</b> SUN FEB 23-2020	 <b>The SteelDrivers</b> WED FEB 26-2020	 <b>Eliza Gilkyson &amp; Carrie Rodriguez</b> Las Hijas de Cancion SUN MAR 1-2020	 <b>Atlanta Rhythm Section</b> SUN MAR 8-2020

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GARY MILLER

## 21 SAVAGE 7pm, T-Mobile stage

"I get paid to rap on beats," Shéyaa Bin Abraham-Joseph gratefully remarks on 2018 single "A Lot." The 26-year-old trap star known as 21 Savage previously failed to live up to that simple sentiment in concert, but his Saturday night performance during weekend one of ACL Fest 2019 showcased clear improvement.

Standing atop a black platform with descending LED-lit stairs on the T-Mobile stage, Slaughter Gang's commander-in-chief rhymed continuously for 47 minutes to the appreciation of a full throng.

A four-minute intro detailing 21's honest beginnings in East Atlanta led into "Red Opps," a bass-heavy 2015 breakout track that serves as a proper representative of everything 21 Savage. A remarkably cold-hearted voice that calmly relays images of violence and sexual indecency over trap beats can serve as a blurb for a majority of 21's work. Except this time, the beat cut off to allow a cappella rhyming – a further sign that the 2016 XXL Freshman has outgrown a majority of his contemporaries.

From there, menacingly loud claps (drums) and snares reigned over Zilker Park as the rapper warned potential enemies about his big dog status and desire to spark trouble. It's clear Young Metro (Boomin) trusts the Saint Laurent Don, since his production tags constantly reminded attendees of a superproducer-collaborator who owns a great deal of responsibility in the Zone 6 superstar's success.

To his credit, the usually undemonstrative, dressed-in-all-black Savage looked engaged and repeatedly got his youthfully exuberant crowd to dance and rhyme along to gritty street tales they wouldn't dare reenact even in the video game *Grand Theft Auto*. Per typical festival protocol, some concertgoers left early to catch a pixel of Childish Gambino's set across the field, but 21 Savage put on a simple, entertaining show. — Derek Udensi

## THE CURE 8pm, Honda stage

A ring of chimes launched the lush expanse of "Plainsong." If you closed your eyes, it could have been 1989. For legacy acts, success hangs in the balance of mythology and mobility. In the Cure's case, longevity only perfected the Brits' play. Twenty-four songs in two hours Saturday night at ACL Fest's Honda stage? No sweat.

While there was some Billie Eilish bleedover at the mainstage, most of the zoomers exited in favor of Childish Gambino. Cure heads rapidly filled the vacancy at the barricade and piled on until the sea of bodies extended to the festival ground's flag field. Some traveled from as far as Brazil for the goth group's first trip back since their 2013 ACL Fest headlining gig alongside Depeche Mode.

Robert Smith's delicate serenade hung in the thick air of the night, sounding no worse for 40-odd years of wear. Onstage, his signature smear of eyeliner sat underneath a scraggly pile of black curls – as it always has. For a guitar band, the rhythm section manned by Simon Gallup's four strings and Jason Cooper's drumming stole the show, rolling through a set list mixing deep cuts and sing-alongs. Particular weight fell on *Disintegration*, the main set concluding with its title track.

The five returned with "Lullaby" and "The Caterpillar," singles for the pure devotees. Then they hit-hit-hit-hit for everyone else.

JOHN ANDERSON



The jangled bop of "Boys Don't Cry" echoed throughout the park until the walk down to a single strum signaled the end of the night.

At last, the singer's painted-on lips widened into a huge smile and let out his only spoken words of the night:

"See you again next year," hinting at new material to come, before remembering a certain obligation. Same time, same place next Saturday night: "See you next week!" — Elise Barbin



## CHILDISH GAMBINO 8pm, American Express stage

"Austin, I broke my foot last year, but I won't let you down this year," declared Childish Gambino, making good on the headlining set he canceled a year ago. True to his word, the musical alter ego of the supremely talented Donald Glover brought fireworks to Zilker Park Saturday night. Literally.

The tireless multi-talent – comedian, writer, actor, director, singer, rapper – remains such a force that the mid-set pyrotechnics hardly proved necessary.

Gambino first appeared, as if from the ether, shirtless and perched high above the crowd on a raised platform. The entrance echoed Kanye West's headlining performance on the same stage in 2011, the year Glover debuted Childish Gambino locally at SXSW and Fun Fun Fun Fest when most folks knew him – if at all – as

Troy from the NBC comedy series *Community*. Like West, creative ideas spew from Glover like a firehose, and as Yeezus careens into a gonzo gospel phase, Gambino, who was raised as a Jehovah's Witness, took the ACL Fest congregation to church.

"This is an experience, this is something to feel," he said early in the set, asking for phones to stay in pockets. "I came here for church."

That explains the robed choir that accompanied the 36-year-old, alongside a stellar backing sextet. The feel-good vibes of "Summertime Magic," appropriate enough for a sweltering fall evening, preceded internet rap standouts "The Worst Guys" and "II. Worldstar." Glover leapt offstage during the latter, taking prized selfies with front-row fans and ignoring his own plea.

"Awaken, My Love!" cuts "Boogieman," "Have Some Love," and "Riot" anchored a stretch of swirling psychedelic funk drawing heavily from deep and dirty Parliament Funkadelic and Sly Stone. Gambino howled like JB and spun like MJ, his evolution from angsty emo rapper to funk torchbearer complete.

The incendiary "This Is America," complete with gospel choir and gun claps, closed the set as cameras followed Glover backstage for a water break while considering whether to indulge the crowd with an inevitable encore. Glover then closed the four-song encore with "Redbone," an epic slow jam and his musical magnum opus. As the song ended, he dropped to his knees, then flat on his back in the grass in front of the stage, his sweaty body now covered with bits of Austin's Great Lawn.

Glover said last year that his This Is America tour would be his last performance as Childish Gambino, potentially making these ACL Fest performances the end of an era. If this is it, he certainly left it all onstage. We'll stay woke for whatever comes next.

"I tried to tell y'all it was church," he closed. "Thank you, Austin. I love you forever." — Thomas Fawcett

## ORVILLE PECK

**Pony (Sub Pop)**

Orville Peck fronts an obvious pseudonym, a fringed domino mask that obscures his face and a catalog of queer cowboy tales he swears are based on real life. Gimmicks carry an artist only so far if they don't have the goods. Fortunately for the Canadian, his talent's real even if his persona isn't. Armed with a gorgeous warble that sounds like a gothic Chris Isaak, Peck soars over the sparse arrangements, which prove a natural complement to all the reverb, tremolo, and twang. You don't need to fully grok "Turn to Hate" and "Hope to Die" in order to feel what he's channeling through them. **(12:30pm, Honda stage)** ★★★



— Michael Toland

## MEGAN THEE STALLION

**Fever (300 Entertainment)**

Save Lizzo and White Claw, nobody's had a better summer than H-Town hottie Megan Pete. The 24-year-old rapper who spawned the "Hot Girl Summer" hashtag capped the sweltering season with a Nicki Minaj collab and inking a management deal with Jay-Z's Roc Nation, and kicked it off by dropping her debut album. *Fever* hinges on bouncing beats and an inspired brand of feminism: "Bitch, I'm a star, got these n\*ggas wishin'/ He say he hungry, this pussy the kitchen." **(1:15pm, Miller Lite stage)** ★★★



— Thomas Fawcett

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Photo: Megan Brown



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AUSTIN CITY LIMITS MUSIC FESTIVAL  
OCTOBER 4-6 @ 10-11

## ARTIST SIGNINGS WEEKEND TWO SCHEDULE

### FRIDAY

3:30pm The Aces  
4:00pm The Band CAMINO  
4:30pm Black Pistol Fire  
5:00pm Cherry Glazerr  
6:00pm K. Flay  
6:15pm The Score

### SATURDAY

2:00pm Blackillac  
2:00pm Orville Peck  
4:30pm Briston Maroney  
6:15pm Chris Shiflett

### SUNDAY

1:30pm Caroline Rose  
2:00pm Julia Jacklin  
2:00pm BANKS  
2:00pm Drew Holcomb  
3:30pm Joseph  
3:30pm Bruce Hornsby  
4:00pm Third Eye Blind  
4:00pm Yola  
5:00pm Shura

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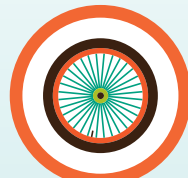
**WEEKEND TWO**  
**OCT. 11-13**

**2019**  
**ZILKER PARK**

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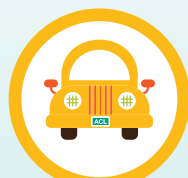
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**BIKE PARKING** IS LOCATED ON STRATFORD DRIVE NEAREST THE LADY BIRD LAKE ENTRANCE.



**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. 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. 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. 11 12:00pm – 12:00am**  
**Oct. 12 8:00am – Oct. 13 12:00am**

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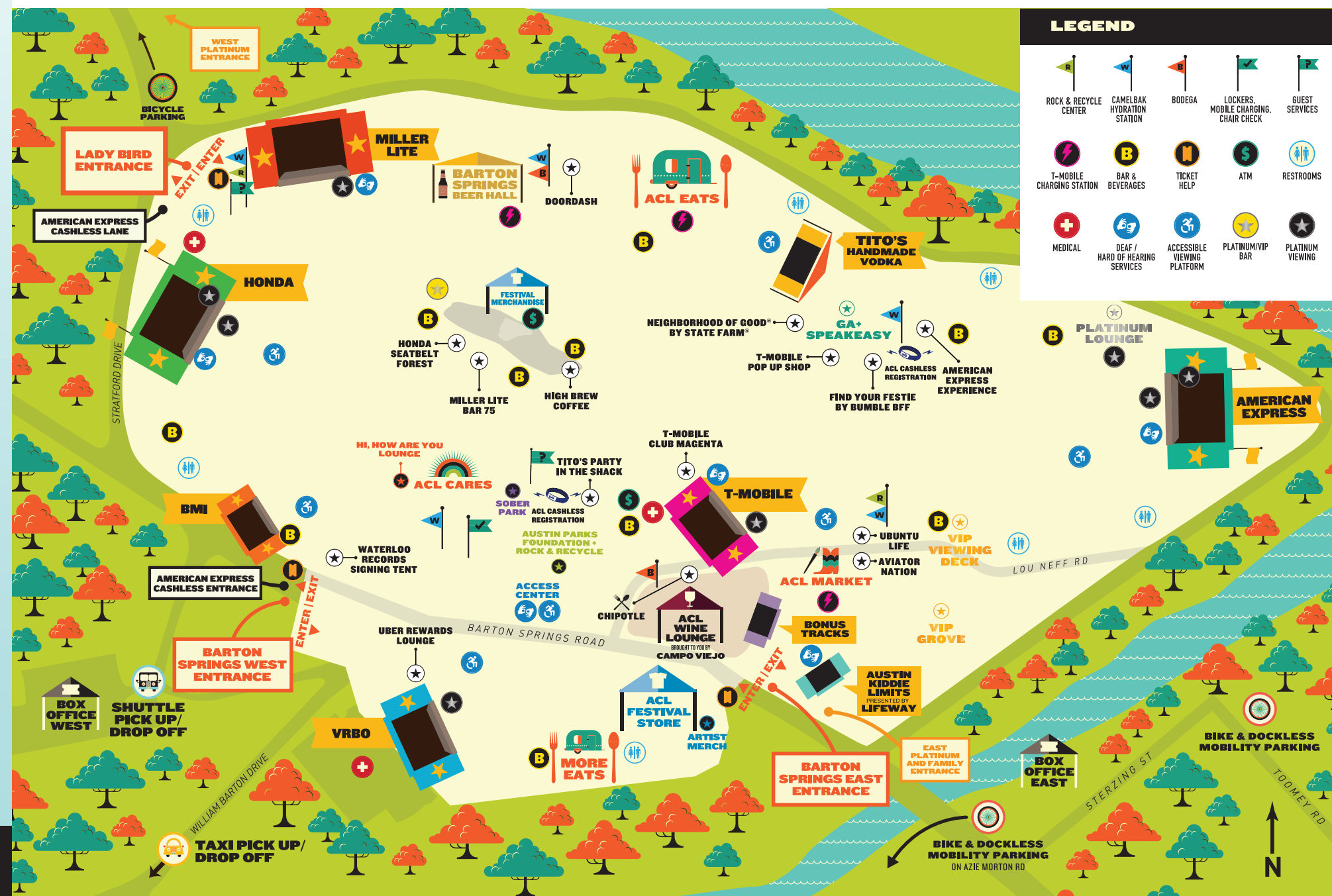
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### GUEST SERVICES & ACCESSIBILITY CENTER

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

## CAROLINE ROSE

11:45am, Miller Lite stage

In the four years after *I Will Not Be Afraid*, Caroline Rose came into her own. The Vermont artist's first two albums skewed Americana, but last year's rollicking *Loner* traded twang for punchy pop. Her music now barrels through synths, organs, and bright melodies, barbed with Rose's self-deprecating sense of humor and swaggering guitar lines. — Libby Webster

## MALLRAT

1:15pm, Vrbo stage

A self-taught producer and songwriter from Brisbane, Australia, Grace Shaw kicked off her poppy, mellow Mallrat project at age 16, following a premonition that she'd tour with beloved Australian rapper Allday. The 21-year-old's biggest hit, the saccharine "Groceries," details shopping with a crush, while new EP *Driving Music* delves into teenage rebellion — most notably on the beat-driven, tongue-in-cheek "When I Get My Braces Off." — Libby Webster

## ROBYN

8pm, Honda stage

Swedish pop genius Robin Carlsson managed a 20-plus-year career by doing things her own way. Tastes change, but Robyn's always been there with a jaw-dropping voice and beats that make you want to rage until dawn. — Isa Jones

## YOLA

*Walk Through Fire* (Easy Eye Sound)

If heard in a grocery store, you'd think *Walk Through Fire* an obscure soul record from the late Sixties. Credit producer Dan Auerbach, the Black Keysman whose obsession with pre-synthesizer recording methods is almost cliché by now, but not at the expense of Yolanda Quartey herself. From Bristol, UK, the singer/songwriter steeps in Aretha Franklin, Arthur Alexander, and her countrywoman Dusty Springfield — gospel, R&B, and country all at once. On "Deep Blue Dream," "Shady Grove," and "Ride Out in the Country," this solo debut makes all the right moves to sail past retro on its way to timeless. (2:45pm, Tito's stage) ★★★★★ — Michael Toland



## JULIA JACKLIN 12:30pm, Honda stage

Don't mistake the early set time: Opening the day three mainstage remains no easy feat, then tack on a 90-degree swelter plus index and the midday sun beaming straight overhead. As such, Julia Jacklin and her group certainly outperformed their circumstances on Sunday.

Beginning with some subtler songs, the Aussie band leader's warble and 4/4 strums slowly woke up the steadily trickling in audience. Third song "You Were Right" began to gain some traction as the tempo kicked up and Jacklin's vocals switched into full-body-belt mode. Somewhere between the scorch and the song, a string broke on her butterscotch Telecaster, which sported a simple motivational mantra scribbled in Sharpie on masking tape: "I got this."

The shredder commanded an effortless cool bedecked in a plaid skirt and polo combo, with a pair of her native Blundstone boots. To complement that, her self-deprecating charm couldn't help but win over the audience. At one point, she quipped about the constant Jumbotron close-ups of musicians roasting onstage.

"Always good for the self-esteem to see that footage." Meanwhile, in the huge field in front of the Honda stage, paper fans waved fruitlessly through the air. People stuck to patches of shade few and far between. Festival attendants hurled out water bottles to the crowd as if it were Mardi Gras.

Three-quarters of the way through the 45-minute set, Jacklin found herself sans her all-Canadian backing band on the dwarfing mainstage. There, she took on the heart-wrenching "Don't Let the Kids Win," the title track to her 2016 Polyvinyl debut.

That pure gut punch began to break the ice, and by the riotous finale "Pressure to Party," the quartet at long last knocked the Sunday hang-over out of the crowd. And no good deed goes without reward. Looks like weekend two's temperatures may turn ACL into a fall fest — for once. — Elise Barbin

## IDLES 2pm, Honda stage

Pure wholesomeness drove punk rock Idles through the intense UV rays hitting the Honda mainstage Sunday afternoon.

Opening with "Heat/Heel" off their 2017 debut LP, the Englishmen wasted no time in sending their ACL audience into a frenzy from pounding beginning to heart-thumping end. While pink-haired frontman Joe Talbot and bassist Adam Devonshire bellowed out lines, guitarist Lee Kiernan made his way into the crowd, inciting the first of myriad mosh pits in their 50-minute performance.

Through the initial five songs, dentist-turned-guitarist Mark Bowen strutted confidently across the stage, even attempting to accomplish his bandmate's actions of joining their fandom. His too-short guitar cord had different ideas. Eventually, the determined axe wielder untangled a decently long guitar cable and he made his way to the barricade once more.

Audience participation controlled the vibe, but it never roiled too insane that it stopped the show.

"I didn't even need to go in there," remarked a security guard leaving the pit when Kiernan once again joined in the heart of the action. "They're so respectful."

The last half of the set gutted out "1049 Gotho" and "Divide and Conquer." The Brits left no social issue untouched, hitting every subject from health care to immigration, with "I love you's" sprinkled in between. If anyone disagreed with their near-socialist views, it wasn't obvious, since every song announced continued to be met with rabid cheers. For a punk act, the Europeans proved refreshingly positive as they screamed of reform and sticking it to toxic masculinity.



PHOTOS BY DAVID BRENDAN HALL

After encouraging those with depression to make their voice heard with "Samaritans" and before the UK quintet closed out with the heavy-as-hell "Rottweiler," Talbot delivered one last reminder to his energetic flock and new converts alike:

"Long live the open-minded — and look after each other."

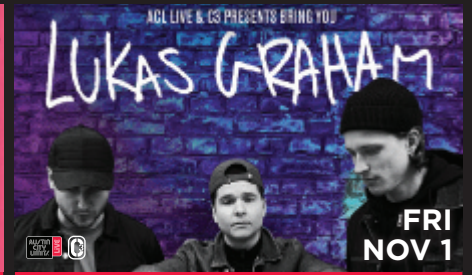
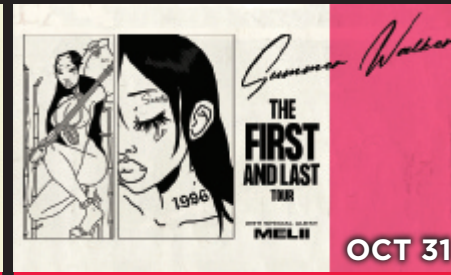
— Alyssa Quilles



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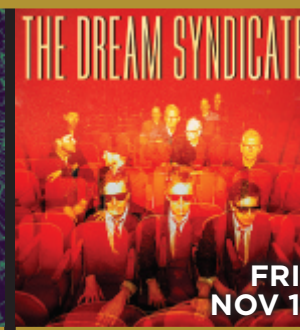
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GARY MILLER

### ROSALÍA 4pm, Honda stage

Last ACL Fest, in a potent and populist weekend tag team, the huge Honda stage hosted Mexico City-dwelling Chilean Mon Laferte (Norma Monserrat Bustamante) and Puerto Rican rapper Residente (René Pérez Joglar). At the same site Sunday, Catalanian exotic Rosalía Vila Tobella whipped up an equal Latin fervor.

"Oh, she's passionate."

"Stop it. Just stop. She murdered it."

"Spanish Beyoncé."

People every shade of brown came to check out the 26-year-old Spanish flamenco pop sensation on perhaps the last hottest day of Austin 2019. Same as 2018, few walked away unsatisfied – nodding in knowing unison about her talent. She of the black leotard and buttless chaps, plus six dancers in tight whites, a keyboardist with a floor tom, one backup singer, and twin clap percussionists Fran and Nico Santiago-Fernandez put on an hourlong spectacle. The siblings' four hands and thousands more in front of the stage drove the big-stage dance choreography.

Latin Grammy nominee "Pienso en Tu Mirá," from last November's instantaneous

convert and second LP *El Mal Querido* (Bad Love), fairly burst out of the gate. How revolutionary what hand claps can accomplish – basically an entire musical matte (just ask Motown). Her duet with Saturday ACL Fest slot James Blake, who also performed "Barefoot in the Park" without its co-voice, followed quickly. So did mass twerking, onstage and off.

Rosalía's sultry croon, flamenco clapping, and even a quivering a cappella that cracked nearly Pan-Asian lit up one and all. When she tilted her head back and loosed a bird-of-prey cry, the crowd responded with a roar the size of Latin America. Adulation comes easy at a megaplatform like ACL Fest. The gentleman signing the performance for the deaf kept returning to imaginary congas.

J Balvin's "Brillo," on which she guests, and "Yo x Ti, Tu x Mi" shored up the back end of a blurring romp. At one juncture, the lady of the house took center stage as her dancing handmaidens covered her with their palms in an instant life-art installation moment. Toward the last, she teased the crowd with a sole fan thrown out by one of her hoofers.

The price? A mass "olé." – Raoul Hernandez

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## BRUCE HORNSBY 6pm, Tito's stage

"The band doesn't know what I'm doing," laughed Bruce Hornsby midway through his Sunday evening set closing out the Tito's tent. "Because I don't know what I'm doing." In fact, the beauty of Hornsby and his backing fivepiece lay in the surprises that the band seemed to spring on itself throughout the hourlong set.

From his place behind the piano, Hornsby, 64, played director and reveled in the jams as he pointed to various Noisemakers to pick up a thread of the song. At one point, he even stood and wandered the stage marveling at the band.

The Virginian opened on the keys, riffing to the violin and guitar in teasing his biggest hit, "The Way It Is." Then he slid into the title track from latest LP *Absolute Zero*, followed by Justin Vernon collab "Cast-Off." He returned at the end of the set to his recent work with Vernon for Bon Iver's "Man (U Like)."

The performance's most stellar moments were those that gave the band the most range to roam, from "Pastures of Plenty" to the rollicking "Funhouse." Taking up the dulcimer with washboard and mandolin accompaniment, Hornsby dipped into "Over the Rise" before returning to the piano to close out the eight-song jam with the bluesy medley segue of "Little Sadie/White Wheeled Limousine/Long Black Veil."

Although the tent appeared half full throughout the set, those in attendance remained spellbound by the band's patient and intricately building movements. The tunes wandered freely with a joy that almost made the crowd incidental. While Hornsby's career has taken numerous turns through defining collaborations with everyone from the Grateful Dead to Ricky Skaggs, his musical curiosity and delight in stylistic exploration continue to make him a vital, if underappreciated, force. — Doug Freeman

## KACEY MUSGRAVES 6pm, American Express stage

While clouds obscured the physical glow of golden hour, Kacey Musgraves' ebullient performance at the American Express stage on Sunday radiated enough to compensate throughout her pre-headlining 60 minutes.

When chants of "Ka-cey, Ka-cey" and the vamping rumble of bass signified showtime, the Texan emerged in a black floral embroidered three-piece suit. Under the swingline blazer, a crop top and high-waisted bottoms not quite quantifiable as shorts hid behind her acoustic guitar. Somewhat of a "business in the front, party in the back" situation for stage attire, it proved a perfect metaphor for her command of the crossover.

Running through the majority of her Grammy-winning Album of the Year, 2018's *Golden Hour* — which took the East Texas singer of three previous LPs from country star to pop superstar — Musgraves emphasized different arrangements live than those found on her commercial and mainstream breakout. Vocals stood at the forefront of more stripped-down interpretations of material receiving grander production on the album. The backing band, clad in rust brown utility jumpsuits, created pop catharsis one moment with banjo and pedal steel, then churned out country classics the next, employing synthesizers and vocoders.

However illustrative her catalog proves to pop-dom, the two covers of the night — Brooks & Dunn's "Neon Moon" and Whitney Houston's "I Wanna Dance With Somebody" — solidified



GARY MILLER

her versatility in solid gold. All the while, the 31-year-old from Golden remains a down-home girl. For the disco twang finale of "High Horse," she winked at the sea of people before her.

"Austin, I'm takin' my shoes off."

For its part, the audience teetered on mass hysteria. The beginning of every song prompted hundreds of cell phones rising in the air to capture the moment. From ballad to boogie, no song went unsung. When Musgraves commanded folks to introduce themselves to their neighboring festivalgoer, friendly chatter rose from the grounds. And when she told the crowd to throw their middle fingers in the air, there those middle fingers appeared.

As the night edged closer to the headliner start time, attention shifted elsewhere quickly and the moment fled. Nothing stays golden forever. — Elise Barbin

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## LIZZO 7pm, Miller Lite stage

ACL underestimated Lizzo. After riding the wave of her monstrous hit, “Truth Hurts,” which still rides the *Billboard* Hot 100, one thing became crystal clear: The singer overwhelmed and outgrew her placement at the smaller Miller Lite stage Sunday night, performing to probably the biggest crowd the festival ever witnessed for a non-headlining act.

“Y’all know what the fuck I’m about then, right?” she inquired of her newly dubbed Lizzo choir. “Self love, body positivity, and about being 100% that bitch.”

Supported by dancers and a DJ, she transformed into a ringmaster of ceremonies, delivering a manifesto of self-empowerment that is the signed, sealed, and delivered creed of her third LP, April’s *Cuz I Love You*. Opening behind its title track, she matched up to it big brass honks, which surged with doo-wop bounce and bass. Melissa Viviane Jefferson bellowed from somewhere deep within her in a voice grounded corporeal and robust.

In one song, she proved her pledge to become the “Aretha Franklin for the 2018 Generation.”

This testament only solidified with “Jerome,” as she went into a veriginous time warp, channeling deep resonance and woman scorned like old-school songstress Etta James. Lullaby melodies coalesced in her thunderous timbre, which electrified the massive assemblage stretching pretty much as far as the eye could see. Cell phone lights beamed from back by the Honda stage.

Born in Detroit but raised in Houston and Minneapolis, the 31-year-old performer gleaned Motown, R&B, Southern braggadocio, hip-hop, and purple Minneapolis funk. When “Tempo” began with the redolent guitar of Prince’s “When Doves Cry,” her set begged for a full band. No matter. Lizzo’s stage presence compensated as viral horn beats and tweaked electronics flared with self-empowerment spitfire.

“Slow songs, they for skinny hoes,” shouted the host.

The weird and genre-less “Boys” employed gospel organ only to veer a quick left turn into a “SexyBack” beat and crazed funk shuffles. In climactic twofor “Truth Hurts” and “Juice,” the former prompted sing-along reverie and the latter a four-on-floor dance party. Both featured Lizzo on her trusty flute as she twerked masterfully and aired out swift solo lines.

“I remember I’d be the one in the audience, looking at artists with these huge [festival] crowds,” she said with a smile while prepping her exit.

Lizzo’s day has arrived.

— Alejandra Ramirez

JANA BIRCHUM

## ATX FEST by Kevin Curtin

**SCHOOL OF ROCK** *Fri. & Sun., 12:30pm, Austin Kiddie Limits*  
The kids are alright.

**JANE ELLEN BRYANT** *Fri., 1pm, Tito’s stage* Credible pop singer-songwriter, à la Jenny Lewis, with major potential because all the singles sound like hits.

**BLACK PISTOL FIRE** *Fri., 3:00pm, Miller Lite stage*  
High-flying daredevil rhythm & blues rock made by guitar-n-drums blood brothers.

**BARTON HILLS CHOIR** *Sat., 11:30am, Austin Kiddie Limits*  
The kiddos from Barton Hills Elementary harmonize on a repertoire including Muse, the Flaming Lips, and the Grateful Dead.

**BLACKILLAC** *Sat., 11:45am, Vrbo stage* Southern rap with engaging wordplay and off-the-charts charisma fueled by two of ATX’s best homegrown rhymers: Phranchyze and Zeale.

**WESLEY BRAY & THE DISCIPLES OF JOY** *Sat., 11:45am, Tito’s stage*  
A family band using up-tempo rock, blues, and funk to lift the Lord on high.

**ABHI THE NOMAD** *Sat., 12:45pm, Tito’s stage* Indie rapper/producer capable of silky hooks and societal take-downs. New song-set *Modern Trash* zeros in on global waste and decay.

**DAYGLOW** *Sat., 3pm, BMI stage* The recordings of 20-year-old recent UT dropout Sloan Struble sound like MGMT for the 2019 bedroom pop set.

**GARY CLARK JR.** *Sat., 6pm, American Express stage* After long bearing the cross of “blues savior,” Austin’s homegrown guitar stunner now grows increasingly protean and political.

**KADY RAIN** *Sun., 11:45am, Vrbo stage* Hyper-catchy pop with lyrics both puerile and intelligent – wrapped in a kaleidoscopic, candy-coated aesthetic.

**LEY LINE** *Sun., 12:45pm, Tito’s stage* Earthy global groovers who enchant with four multilingual vocalists, acoustic instruments, and uplifting rhythms.



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**FRIDAY  
OCT. 18**  
**STEVE  
FORBERT**

**THURS. NOV. 21**  
**ALLISON MOORER** *"Blood" Book Tour*  
*With* **HAYES CARLL**

**SATURDAY  
OCT. 19**  
**JOHN  
CRAIGIE** *With*  
**ALI HOLDER**

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

**SATURDAY  
OCTOBER 26**  
**MATT  
ANDERSEN**

**FRIDAY DEC. 6**  
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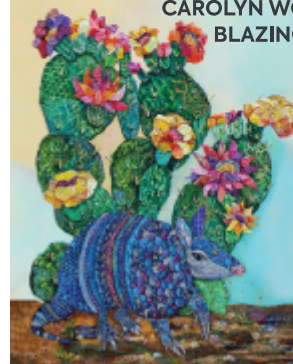


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## Award-Winning Restaurants Not Far From Zilker Park

### 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)

The love child of Franklin Barbecue and Uchi/Uchiko owners is a celebration of East-meets-Central Texas.

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# ACL FOOD VENDOR LIST: 35 OF THE CITY'S BEST

**AMY'S ICE CREAMS** This local crew has been folding up handcrafted ice creams and vegan fruit ices for 35 years. [www.amysicecreams.com](http://www.amysicecreams.com)

**AUSTIN'S PIZZA** You can't go wrong with some simple pepperoni or cheese slices from a hometown favorite. [www.austinspizza.com](http://www.austinspizza.com)

**BANANARCHY REVOLUTIONARY DESSERTS** Frozen bananas dipped in chocolate are practically a health food. [www.bananarchy.net](http://www.bananarchy.net)

**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.mmmpanadas.com](http://www.mmmpanadas.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 fat oils. 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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