

----- SECOND WEEKEND -----

THE AUSTRIN GARDONVILLE



The Replacements

ACL | PREVIEW | 2014

SECOND WEEKEND

12 SATURDAY ACL PREVIEW

22 SUNDAY ACL PREVIEW

28 NEW AT ACL'S AUSTIN EATS

29 ACL AFTERSHOWS

30 ZILKER AREA RESTAURANTS
BARTON SPRINGS INFO

RAY BENSON & MILKDRIVE

12:15PM, HONDA STAGE

After opening weekend one with his Western swing outfit Asleep at the Wheel, Ray Benson serves a second weekend with local stringers MilkDrive. The quartet, melding fiddle and mandolin-ripped roots with touches of jazz, contributed backing to Benson's second solo LP, January's *A Little Piece*. Expect a mix of Benson ballads and his baritone booming into MilkDrive's 2012 sophomore offering, *Waves*.
— Doug Freeman

THE PREATURES

1PM, AUSTIN VENTURES STAGE

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



▲ SAINTS OF VALORY

1:15PM, RETAILMENOT STAGE

Those wishing ACL had re-booked Coldplay can take solace in Saints of Valory. The Austin quartet boasts well-dressed members of international provenance and Top 40 traits including the soft-handed atmospheric of latter-day U2 and fence-swinging hooks of Fun. Atlantic Records released the group's third EP, *V*, in August.
— Kevin Curtin

ON THE COVER
THE REPLACEMENTS BY GARY MILLER

ELIZABETH MCQUEEN

12:30PM, AUSTIN KIDDIE LIMITS



TODD V. WOLFSON

After eight years as the firebrand of Ray Benson's Asleep at the Wheel, Elizabeth McQueen called it a day. It's a new normal for the singing-songwriting mother of two and her husband, the band's drummer Dave Sanger, all of whom toured the last five years as a family in a vehicle following the Western swing juggernaut across the country.
— Nina Hernandez

Austin Chronicle: When did you make the decision to leave the Wheel?

Elizabeth McQueen: It was a joint decision by me and the Wheel. I'd been thinking about it awhile. I knew I wanted [my daughter] Lisel to go to kindergarten, so I didn't want to stay on the road. It was just kind of time. I feel nice that everyone was in agreement about it. There was no bad blood.

"I KNEW I WANTED [MY DAUGHTER] LISEL TO GO TO KINDERGARTEN, SO I DIDN'T WANT TO STAY ON THE ROAD."

December 31 was my last gig. True to form, our bus broke down. We had to get picked up and be driven six hours in a van. It was a New Year's Eve gig and New Year's gigs are always that way. It was the best last gig ever. I was sitting in a Mexican restaurant at 1am, eating chips and salsa in the middle of Utah with my good friends and my husband.

AC: What's it like to be home for so long?

EM: That's been an adjustment. Not traveling and not being with my partner. The travel I don't miss at all. Not being with my partner has taken some getting used to. For a long time we basically shared a brain. We had the same input all the time for the same things. You would say something and we would have the same thought about it. Now we have two separate things going on. He was just gone three weeks which is the longest he's been gone since I left the band. It was intense.

LAKE STREET DIVE

Zilker Park, Fri., Oct. 3

Sandwiched between the irie sounds of Jimmy Cliff and the scorching hip-hop of Ana Tijoux was Lake Street Dive, the Brooklyn quartet that mashes Americana genres with gusto. Singer Rachael Price worked the ample audience simply by swaying her hips, keenly aware of her status as a bombshell.

"I think it's fitting we're in Texas the first time we have someone throw panties onstage," she nodded, twirling a pair of silky pink unmentionables around her index finger. "That's very correct."

While the title track from the group's recently released third album, *Bad Self Portraits*, found Price recounting the cheerfully bluesy tale of a jilted woman assuaging her loneliness through amateur art projects, men in the audience began plotting their visits to the autograph tent so they could finesse a closer encounter with the sultry frontwoman.

Price isn't in the dive bar alone, however. Bandmate Bridget Kearney delivered an impressively rocking solo on the upright bass, while Mike Olson handled guitar and trumpet solo duties. Whoever was running sound could've done the assemblage a solid by turning Olson's microphone down whenever he whistled into it.

The long set drooped a bit in the middle, suffering from an excess of sameness from song to song. The group snapped its audience back to attention just in time



GARY MILLER

with its smoky, torch-lit rendition of the Jackson 5's "I Want You Back," which did great justice to Price's background as an accomplished jazz singer. (3:15pm, Austin Ventures stage)
— Melanie Haupt

CONTINUED ON P. 4

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CONTINUED FROM P.2



DAVID BRENDAN HALL

JIMMY CLIFF

2:15PM, HONDA STAGE

Austin Chronicle: Your first recognition came in 1963 with the smooth love song "Hurricane Hattie." Where was Jamaican music in its progression at that time?

Jimmy Cliff: Jamaican music was a big commencing of formations. It was known as ska, later rocksteady, then reggae. When that song came out, Jamaica just got its independence from Britain and people were in a jovial, upbeat mood, which influenced the music.

AC: When reggae hit, the artistry became more righteous and spiritual. Was that an important step for the music culture?

JC: Yes, because people started questioning independence. Socially and economically, times were hard and getting harder. When Britain owned Jamaica, we had support, but independently, where does that support come from: tourism, ganja, rum? That's when the music slowed down to rocksteady. Then the questioning mind was still there, so reggae latched onto Marcus Garvey's African-rooted philosophy and Rastafari came into the picture. We found Haile Selassie and the Solomon lineage, so the music became more spiritual.

AC: Do you subscribe to the Rastafarian religion?

JC: In terms of spiritual path, my parents were Christian. I questioned that and threw that away. Then I became Rastafari, but I went to London and I couldn't continue with it. After that, I went into Islam and didn't find any answers. I do identify with Rastafari in terms of African roots and humanity's universal source of spirituality, but I don't lock myself into any one dogma.

AC: Continuing the lineage of Jamaican music, your participation in dancehall has been limited. How do you feel about that style?

JC: You see, dancehall is a rhythm, but the lyrical content has to do with physical things like sex, cars, and superstars. I don't care about that, but I did release a dancehall-styled "Rebel Rebel" on my last album and it had quite an impact in Jamaica, which felt good.

- Kevin Curtin



JANA BIRCHUM

▲ TEMPLES

1:15PM, MILLER LITE STAGE

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

- Greg Beets

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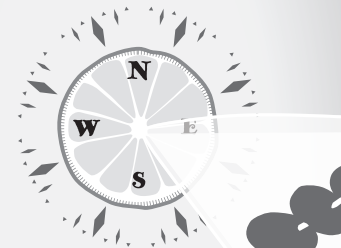
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JONES FAMILY SINGERS

1:15PM, ZILKER STAGE

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

— Greg Beets

ROBERT ELLIS

2PM, AUSTIN VENTURES STAGE

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

— Doug Freeman



JOHN ANDERSON

JON BATISTE & STAY HUMAN

2:15PM, ZILKER STAGE

Ever since moving to study music a decade ago, Jon Batiste has brought a little Big Easy to the Big Apple. The native Louisianan describes 2013 LP *Social Music* as genreless, but there's heavy doses of pop, traditional jazz, and Crescent City R&B. Batiste plays piano but grabs melodica when he leads Stay Human, as he often does, through city streets. He says the children's instrument has "a lot of unexploited possibilities" — apt metaphor for how he views the world.

— Thomas Fawcett

Austin Chronicle: You often perform in unconventional spaces. Does that come from the New Orleans second-line tradition?

Jon Batiste: Definitely. It draws from the tradition. What is it that we have to inspire us? In the arts, to not draw from the great notions that have come before you is the biggest error you can make because you'll find that there's nothing new under the sun. What we're doing with the love riots and playing in unconventional places is taking from the early American tradition of marching bands.

AC: Do you think artists are too confined by the stage?

JB: I think the stage and the way of music over the years has taken the

purity out of what it was originally. Now, every time anyone experiences music in a live capacity outside of the unique cultures of the world — New Orleans, Salvador da Bahia, different places in Africa — there's no interactivity. You have to be quiet. You have to wear a certain type of clothes in order to experience it.

JON BATISTE HAS BROUGHT A LITTLE BIG EASY TO THE BIG APPLE.

Popular music is the most accessible music in a lot of ways because it's on the radio and always around us in everything we do, but there's still a divide. When do you get to talk with or experience up close and personal any of your favorite pop stars? They live on another planet. Everything is so distant. People need something that's an alternative to all of that.

CONTINUED ON P. 6

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SHELLEY HIAM

ANA TIJOUX

4:15PM, ZILKER STAGE

French-Chilean hip-hop idol Ana Tijoux made her U.S. debut at South by Southwest in 2010, promoting her much-beloved sophomore effort, *1977*. Four years later, the rapper presents latest LP *Vengo*, airy sequel to 2012's *La Bala*.

—Nina Hernandez

Austin Chronicle: What was your intention in how you're presenting the material on the new album, *Vengo*?

Ana Tijoux: I would be lying if I said I had one specific objective with this album. It was very important for me to make an album that first of all had levity. Everything that happened after that is welcome, to be honest. It was an intensive process at the same time — trying to push it and find the perfect words for the perfect song. To me, [*Vengo*] was a continuation of the album *La Bala*. And what we wanted was to make it even more organic than *La Bala* — to integrate some organic instruments.

AC: How do you feel hip-hop artists from different parts of the globe are connected to each other?

AT: We are all connected by the language that we work. We are all very dif-

ferent. We all come from different countries, different backgrounds, and different vision. At the same time, something crosses over all of us, I think the passion and the energy.

AC: Do you meet a lot of different international rappers?

AT: Not as many as I would like. I would work with them more, but we will do it in a natural way, I think.

AC: What do you hope to accomplish next in your career?

AT: I think it's very important to present the album live. We have so many

rehearsals to arrive at the quality we are searching for. I would say what we expect right now is to continue playing this album and open it and seek new life with different arrangements from one song to another.

"IT WAS VERY IMPORTANT FOR ME TO MAKE AN ALBUM THAT FIRST OF ALL HAD LEVITY."

CHILDISH GAMBINO

Zilker Park, Fri., Oct. 3

Childish Gambino laid waste to the Honda stage, both literally and figuratively. Before a crowd in lockstep and friends sitting stageside in La-Z-Boys, Donald Glover took no prisoners. With a catalog rich in potential festival smash-es, the most confident rapper in short-shorts carried out an ACL Fest set with the precision of a sledgehammer.

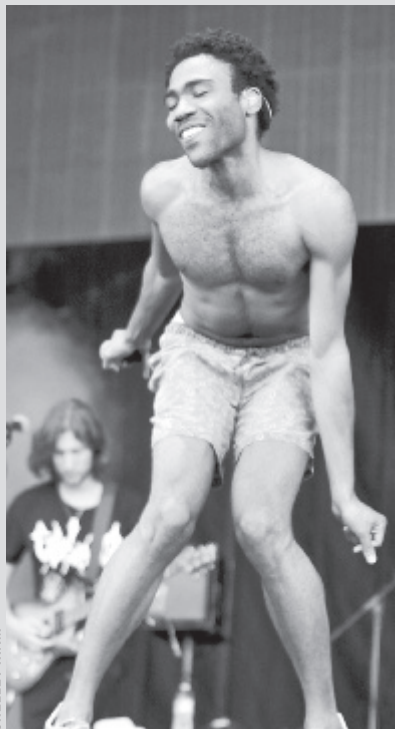
Through his career groundswell, a peculiarly slow crash into success, Glover mows down sets with a chip on his shoulder. Jay Z would say that stack is the size of the Golden Nugget, but that's not enough. It's wrought by molten lava.

The rapper/comedian has typically provided vibrant, elastic performances, but always within measure, usually a typical MC context. Completely "turned up" – subtly left at home in Stone Mountain, Georgia – he charged into his set animated and unrestrained.

By the time the shirtless wordsmith made it to his certified hit, "3005," a carpet-bombing of previous ideas was under way. Glover added on to his already bottom-heavy jams by cheekily asking festivalgoers if they wanted to "hear some shit with bass in it." He then added rap-metal to the mix with "II. Shadows."

Moving into the uninhibited, he simulated oral sex. That brought gasps from the prudes in the cheap seats and yells of approval from everyone else. This scorched-earth mentality was then embodied by "Bonfire," pyrotechnics becoming a telling visual on future intent. **(6:15pm, Honda stage)**

– Kahron Spearman



SHELLEY HIAM

CONTINUED ON P. 8

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JOHN WAITE
NOV 3



CHVRCHES

4:15PM, HONDA STAGE

Chvrches are a Scottish trio making some of the most life-affirming electro-pop in the world right now, equally indebted to Lauren Mayberry's spitfire vocals and Martin Doherty's quicksilver programming. We asked the latter why he always wears those black hats.

— Luke Winkie

Austin Chronicle: How long have you been wearing those hats?

Martin Doherty: I had a few years in my late teens where I'd dye my hair black and got really emo. Naturally, I started wearing the hats.

AC: How did your interest in emo transition to electronic music?

MD: They co-existed. The first music I was interested in was happy hardcore music,

"I HAD A FEW YEARS IN MY LATE TEENS WHERE I'D DYE MY HAIR BLACK AND GOT REALLY EMO. NATURALLY, I STARTED WEARING THE HATS."

rave. I was born in 1982, so by 1992 that was the music of the counterculture where I grew up. I got my first keyboard when I was about 12. I've a longstanding interest in electronic music. Alternative rock came later, when I was angrier, 14 to 18. I actually just found out one of my favorite guitar bands of all time, American Football, just got back together.

AC: Were you into peer-to-peer early on? A lot of rave music used that portal.

MD: I'm going back even before that. In school, we would trade rave tapes, like actual cassettes. That's how you found out about new music. You'd trade tapes. Filesharing or Internet music didn't have as much of an effect on me. It was only like 10 years ago that I even learned that you could download music off the Internet.

AC: What are your thoughts on Scotland independence?

MD: I think not to comment on this sort of thing, because well, I've got a really strong opinion on the matter, but I don't agree with people taking advantage of their position and influencing people who might go along with someone because they like their music. So I'd prefer to stay quiet.

BECK

Zilker Park, Fri., Oct. 3

As the sun set on ACL Fest day one, weekend one, headliners took their respective stages on Zilker Park's opposite ends. For a tiny white guy in a wide-brimmed hat, Beck rivaled the explosive funk of concurrent festival stars Outkast.

Ablaze from the get-go, Beck and band opened with *Odelay* single "Devil's Haircut" trailed by 1994 slacker anthem "Loser," a dancing crowd singing along to every word. Now 44, the Los Angeles native whirled around the stage continually like a geek-chic incarnation of *Soul Train*.

"We're gonna burn all the fuel 'til there's nothing left to burn," the singer rallied.

Balancing classics ("Girl," "E-Pro") with newbies like "Blue Moon" from this year's *Morning Phase*, the 75-minute set spanned the artist's 20-plus-year career, bridging fans of all eras. Matthew McConaughey perched himself by the soundboard for the set's entirety.

Bouncing between uptempo pop, soulful grooves, and acoustic gentility like "Lost Cause," the guitarist flexed his wide-ranging repertoire.

"I'm gonna play some old-fashioned, bombastic riffs," he teased before cranking out an impressive solo.

The Scientologist jested at Austin's undeniably palpable evolution, setting the mood for "Debra," a "slow jam," he explained, "to ease the pain felt when we come to town and see all these condominiums being built."

After heartily fun 1996 hit "Where It's At" closed the performance, Hansen earnestly pledged fondness for our town, naming Austin one of his favorite cities in the world: "The music's always been here." **(8:15pm, Samsung Galaxy stage)** — Neph Basedow



JANA BIRCHUM



OUTKAST

Zilker Park, Fri., Oct. 3

They're a greatest hits act – pure and simple – with nothing new since “I’m on It” in 2006. Straight heaters (“ATLiens,” “Ms. Jackson”), small chasers (André’s Love Below solo mid-set), a certified knockout (“Hey Ya”), then some *Southernplayalisticadillacmuzik*. Sing the state song (“Deep in the heart ...”) a cappella and close on “The Whole World.”

That Outkast’s first touchdown in Austin since 2001’s blowout of the Austin Music Hall didn’t carry the same juice as that first Playa’s Ball didn’t matter on Friday evening. Them dudes are Kings of Atlanta rap.

Rulers of the Dirty South.

Purveyors of the stankiest funk.

The duo stopping over in the ATX on its festival circuit conquest speaks to this town’s place in the grander scheme of music. Intimate reunions are meant to be shared with big urban audiences. Especially if *Stankonia* and *Aquemini* are involved.

Anybody paying a lick of attention to Outkast’s 40-festival run knew how Big Boi and André would commence services. There was “B.O.B. (Bombs Over Baghdad),” then “Gasoline Dreams,” “ATLiens,” and “Skew It on the Bar-B.” They played “Rosa Parks” and “Da Art of Storytelling” (Parts 1 & 2), and afterward appeased everybody with “SpottieOttieDopalicious” before a quick break and “Ms. Jackson.”

The moment André split off to the side of the stage to break down, “Ten times out of nine/ Now if I’m blind fine,” my mind shot back to past ACL Fest headliners: the Eagles, Stevie Wonder, Lionel Richie. André and Big Boi may record new music eventually, but their best work’s now bygone. They still bring it – the big horns, dope clothes, backup singers, and sweet style – but they’re relics of the festival circuit.

Both rappers went solo for a second before returning for *Southernplayalisticadillacmuzik* and closing with the grand one-two-three of “Roses,” “Int’l Players Anthem,” and “The Whole World” as a sendoff. They fit everything in for sure. All the hits – just like clockwork. **(8:15pm, Honda stage)**

– Chase Hoffberger



◀ J. RODDY WALSTON & THE BUSINESS

5:15PM, AUSTIN
VENTURES STAGE

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

– Chase Hoffberger

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KUTX WELCOMES

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GARY MILLER

TROMBONE SHORTY & ORLEANS AVENUE

2:30PM, HONDA STAGE

Troy Andrews leads Trombone Shorty & Orleans Avenue, known for epic, Crescent City and junk/funk/hop, perception-destroying showcases. —Kahron Spearman

Austin Chronicle: Any artists that you'd like to work with, or any interesting new sounds that you'd like to put into what you're doing now?

"I WOULD PLAY OVER NINE INCH NAILS ON MY IPOD WHEN I WAS YOUNGER."

Troy Andrews: I really like Drake and what he's doing. It's very melodic. I'd love to work with the homeboy, Lil Wayne. Also, I haven't had a chance to work with Stevie Wonder or Nine Inch Nails.

AC: That's quite the jump, from Drake, Lil Wayne, and Stevie Wonder to ... Nine Inch Nails.

TA: Oh yeah. I've grown up listening to all that music. You can hear all those sounds in my music. I would play over Nine Inch Nails on my iPod when I was younger. That goes back to not having any boundaries. I always wanted to get myself to where I could stand on a stage and be comfortable with all styles of music. We just finished a tour and did some shows with the Zac Brown Band. When I'm listening to music, there's not one thing that's not going to come on — from Louis Armstrong to Jay Z.

AC: In a 1974 interview with Terry McGovern, drummer George Marsh explains that he isn't playing the music, but that music he hears is filtered through him. Is that the case when you create?

TA: Y'know what? I've never heard it put in words like that, but that's exactly what it is. Everything I've heard, everything I've been exposed to, is definitely coming through me. And somewhere, because of that, I'm able to create my own thing.

THE NIGHTOWLS

NOON, AUSTIN VENTURES STAGE

The Nightowls swagger just as effectively in the afternoon sun, with the sprawling, up-to-10-piece local outfit unloading soulful Motown-inspired grooves behind Ryan Harkrider's smooth trilling vox. Last year's debut LP *Good as Gold* copped a Jackson 5 rhythm laced with a blue-eyed Memphis soul blast of horns and keys. A recent *Gold B-sides* EP digs even deeper into a vintage vibe. —Doug Freeman

SPANISH GOLD

12:30PM, SAMSUNG GALAXY STAGE

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

ASHLEY CLEVELAND

1:15PM, ZILKER STAGE

For 25 years, Ashley Cleveland has flipped between two personas, one a first-call Nashville session singer and the other a Grammy-winning Christian rocker. The axis on which she turns is her soulful voice, perfect for either accompanying John Hiatt, Amy Grant, and Etta James, or belting out her own bruising blues originals. Latest LP *Beauty in the Curve* rocks the gospel through the roof. —Michael Toland

IGGY AZALEA

Zilker Park, Sat., Oct. 4

At the close of the brightest summer of her career, Australian hip-pop diva Iggy Azalea presided over a dense, sunburned crowd Saturday afternoon at ACL Fest. Strutting center stage and flanked by a crew of dancers, the MC pulled from April debut *The New Classic*. Teenagers shunning each other in the audience rose on tip-toes to catch an eyeful.

The interpreter for festivalgoers with hearing impairments stole the show with rapid, calculated gesticulation and careless hip-shaking. Chains of blond teenage girls wove through the packed crowd like a jangly caterpillar as the Grand Hustle bombshell emptied her catalog from dance anthem "Bounce" to defiant "Don't Need Y'all," count down to the song of the summer.

"I see a lot of ladies in the audience tonight. I hope I don't offend anybody," the rapper said coyly, launching into the raunchy "Pussy," from her 2012 mixtape *Ignorant Art*. From the hands pumping in the air, even the dads were impossible to offend. The crowd hummed as DJ Wizz Kidd dropped the whimsical horn opening to Azalea's summer megahit with Ariana Grande, "Problem."

Autobiographical "Work" drew whoops of recognition ("Valley girls giving blow jobs for Louboutins/ What you call that? Head over heels?"). Before the festival circuits and Twitter feuds, the rapper scavenged on the streets of Miami as an underage immigrant with dreams of hip-hop royalty. She picked up mentor T.I.'s disarming Southern grace and habit for chart-topping earworms.

Bedlam struck with the opening beats of "Fancy." Leading a mass of backup singers, the rapper blew through her cheeky verse with precision. If you couldn't get it out of your head before, good luck now. (5:30pm, RetailMeNot stage)

—Nina Hernandez



DAVID BRENDAN HALL



DAVID BRENDAN HALL

AVETT BROS.

Zilker Park, Sat., Oct. 4

There's rarely a moment onstage when all seven members of the Avett Brothers band aren't frenetically moving. Theirs remains a high-energy, raucous cascade of strings and stomps that propels equal enthusiasm from the crowd. As such, it's earned the North Carolina outfit a place among the progenitors of the past decade's folk-pop explosion.

The group emerged piecemeal, highlighted by Tania Elizabeth's fiddle and Joe Kwon's dynamic cello, kicking into new live staple "Satan Pulls the Strings." With Scott Avett's banjo and melodic howl playing against brother Seth's guitar and nasal, pinched-punk vocals, the assemblage rolled the easy melody of "Live and Die" and peaked harmonies on "Laundry Room" before rallying into a full-string instrumental breakdown.

Though never digging deeper in an extensive catalog than 2008's *The Second Gleam*, the septet swept evenly across its past four LPs. The young crowd responded by joining in through "Another Is Waiting" and "Down With Shine." The Avetts have taken cues from the success of follow-on contemporaries like Mumford & Sons in polished, emotional ballads, yet they haven't lost their early unruly edge as evidenced when Seth slammed "Kick Drum Heart" with a heavy, rocking guitar that he worked out into the crowd.

The Avetts' mix of emotional and existential sincerity ("Head Full of Doubt," "Murder in the City," "Morning Song") created a communal sing-along sanctuary even at its darkest, but never faded in intensity, especially on the high-octane take of George Jones' "The Race Is On" and rockabilly-tuned closer "Slight Figure of Speech." (6:30pm, Honda stage)

—Doug Freeman

CONTINUED ON P.14



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SHELLEY HIAM

TUNE-YARDS

3:30PM, RETAILMENOT STAGE

Austin Chronicle: What's the audience like at a Tune-Yards show?

Merrill Garbus: People are really willing to emote. There's a lot of smiling and dancing and singing along and jumping. I think I'm learning how little I have to do as a performer, and I think part of that is that the songs feel like they're strong this time around. Not that they weren't before, but the songs kind of speak for themselves. That's been really interesting. It's not as if the audience is waiting for something to happen that they'll be impressed by. They're coming pretty familiar with the music, or if not they're ready to engage and ready to believe in it and not be skeptical.

AC: Your albums are whimsical in a way. Is recording an escape from the mundane?

MG: That's a good question. Yes, there are similar things. With recording I feel

like it's the opposite. I like to think of our records as abrasive. It's really easy to stick a record on and have it play in the background, and I think that's an easy music to make in some ways. There's kind of a formula you can use to make it.

"I THINK THAT EVEN IF [OUR] ALBUMS ARE WHIMSICAL IN SOME WAYS, I THINK THEY'RE F*** HEAVY IN OTHER WAYS."**

And actually, no music is easy to make on some level, but I think that even if the albums are whimsical in some ways, I think they're fucking heavy in other ways. Maybe the topic or the lyrics or the feeling in the song.

I don't want to be whimsical and throwaway. I want to be like, "Hey, come here and listen to me." I want to grab people's attention and pull their ear in a specific direction. In that way, I don't want the shows to feel heavy. I want the shows to feel meaningful and listenable and make people listen to the lyrics and internalize them.

— Abby Johnston

LANA DEL REY

Zilker Park, Sat., Oct. 4

"She's such a goddess," awed the teenaged girl next to me upon her first glimpse of Lana Del Rey. Wearing a pea-green dress and prominent cross necklace, with buoyant hair curled to perfection, the 29-year-old singer looked like a picturesque Fifties housewife straight from the reels of *Mad Men*.

Opener "Cola" quickly crushed any good-girl air, with the N.Y.-born Elizabeth Grant breathily singing that her "pussy tastes like Pepsi-Cola." She then proceeded to puff on cigarettes between jazzy oohs and ahs backed by her own vocal tracks.

The 60-minute set wasn't nearly as disastrous as her 2012 *Saturday Night Live* debut, but it was far from good. The heiress glided through her performance sans passion, or without seemingly even trying very hard. At one point, she hopped offstage for a selfie with a front-row fan — a warm respite from an otherwise tedious set and ACL mob scene.

New songs like "West Coast," from June's *Ultraviolence*, got their close-ups, but it was *Born to Die* hits "Summertime Sadness" and "Video Games" that pleased her staunch fans, dense and competitive in the pit.

"You guys are amazing. It's so fun to be here," the singer finally spoke, languidly strolling the stage in high heels.

Musically, Lana Del Rey's live set offers nothing. Still, she's intriguing enough to keep interests piqued, with a pristine persona that's muddied by a dirty mouth and dirtier secrets. Eventually, once-patient boyfriends ready for Eminem grew testy.

"It all sounds the same," muttered a guy behind me.

Dude, we share the sentiment. **(6:30pm, Samsung Galaxy stage)**

— Neph Basedow



GARY MILLER



DAVID BRENDAN HALL

▲ POLIÇA

3:30PM, AUSTIN VENTURES STAGE

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

— Luke Winkie

THE HEAD & THE HEART

4:30PM, SAMSUNG GALAXY STAGE

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

— Abby Johnston

HERE WE GO AGAIN!

ACL CARES

Visit ACL Cares to leave a positive impact behind at ACL Festival. You will find ways to support the musical community, register to be a stranger's hero and save a life, or help preserve the world's natural resources.

ART MARKET

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

AT&T U-VERSE ART LOUNGE

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

AUSTIN EATS FOOD COURT

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

AUSTIN KIDDIE LIMITS PRESENTED BY LIFEWAY

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

CAMELBAK FILLING STATIONS

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

HONDA #SELFIE AREA

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

HITSMILLERTIME PHOTO STATION

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

POSITIVE IMPACT ON CLIMATE AND COMMUNITY

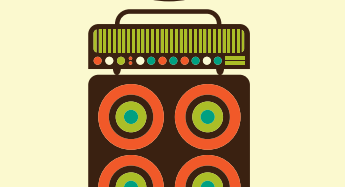
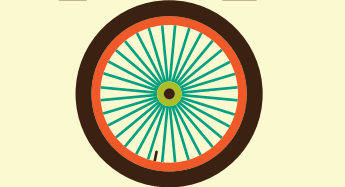
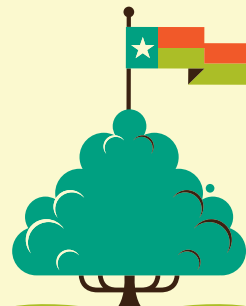
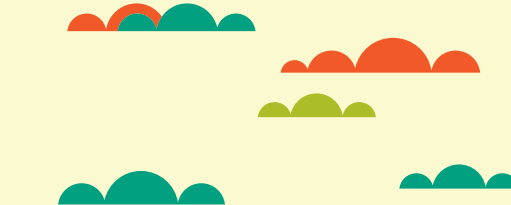
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Save money at the fest and around town with the FREE RetailMeNot Coupons app. Score food deals and merch offers in Zilker Park and ENTER TO WIN VIP UPGRADES and TIX to the best ACL LATE NIGHT shows! Visit our tent by our stage for freebies and to tweet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

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



OVER \$10 MILLION
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\$182 MILLION
to the Austin economy in 2013.



PARKING AND TRANSPORTATION

PARKING & PASSENGER PICK-UP/DROP-OFF
Do not park in Zilker Park neighborhoods and avoid parking on grassy areas. If you do, you may be towed. There is a designated passenger drop-off area on Stephen F. Austin Dr. at the north end of the MoPac footbridge. From there, it's a short walk across the MoPac footbridge to the Lady Bird Lake entrance.

SHUTTLES
Board at Republic Square at the corner of 4th & Guadalupe streets and you'll be dropped off at the Festival entrance on Barton Springs Road. When you've finished rocking, hop back on for a return trip. The shuttles begin at Republic Square at 10AM and make their final return from the park at 11PM each day of the Festival.

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

SCHEDULED CLOSURES

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

STRATFORD DRIVE AT NATURE CENTER DR & BARTON SPRINGS RD
Sept. 24 & 25 7am – 10pm daily
Oct. 3 12:01am – Oct. 6 3am
Oct. 10 12:01am – Oct. 13 3am
Oct. 14 & 15 10 pm daily

BARTON SPRINGS ROAD AT ROBERT E. LEE & ROLLINGWOOD DR
Oct. 3 12:01am – Oct. 6 3am
Oct. 10 12:01am – Oct. 14 3am

ROADS REOPEN OCT. 6-9
During this time, a portion of the areas in and surrounding Zilker Park will be accessible to the public including Barton Springs, Rugby Field and the Botanical Gardens and Austin Nature and Science Center.

GOOD STUFF TO KNOW



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

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

Drink water! Enjoy FREE freshly filtered water at the CamelBak Filling Stations to stay hydrated at ACL. See [here](#) on the Festival map for locations.

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

Lost & Found: During the Festival weekend, turn in or look for lost items at the Info tent near the Barton Springs entrance. After the fest, report lost items online at aclfest.com/lost. Unclaimed items will be held for 30 days and then donated to charity.

Disability Access & Accommodations: ACL Festival has special services for people with disabilities. Visit the Access Center just inside the Barton Springs entrance for more info.

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

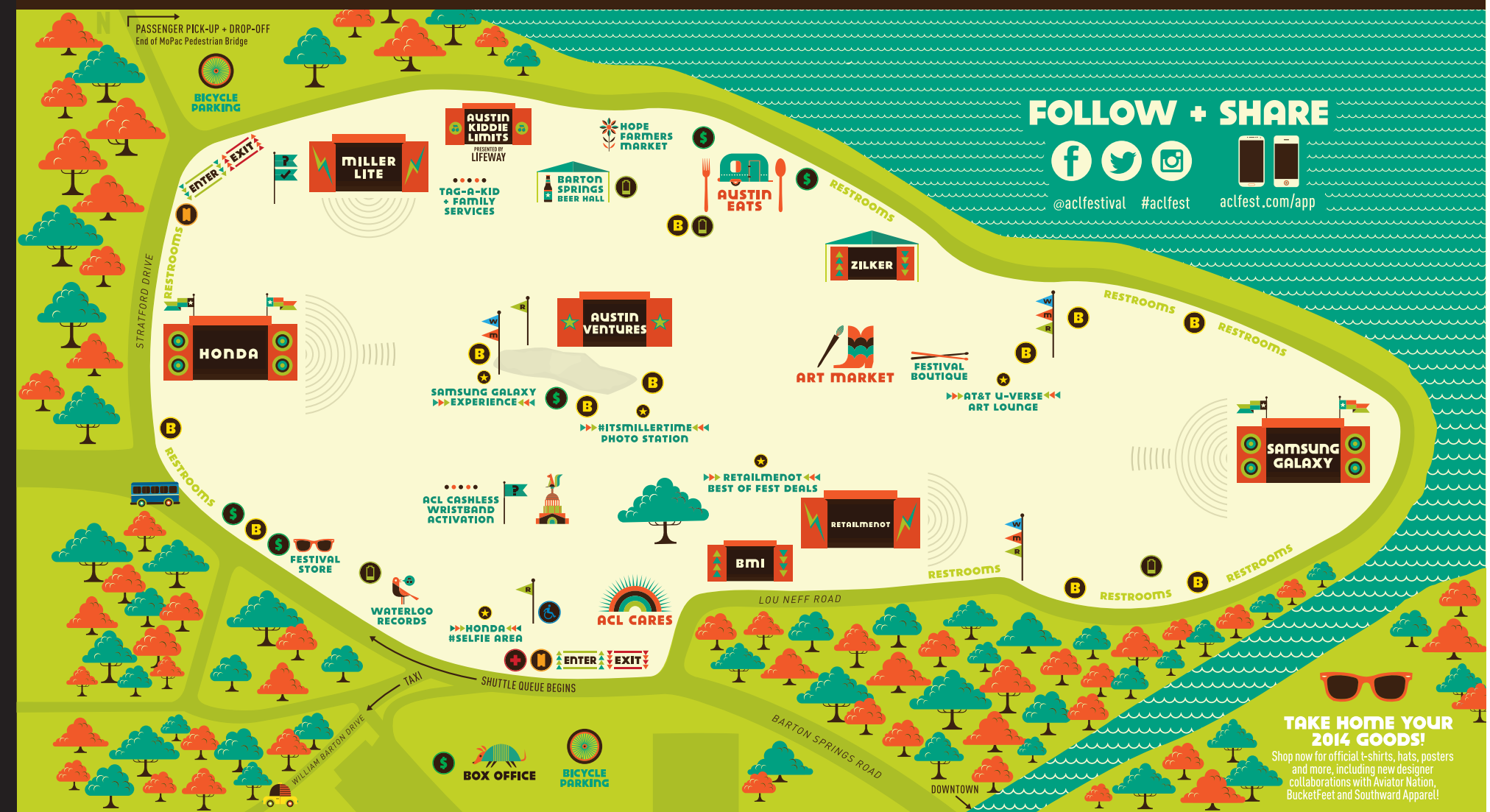
Watch #ACLFestLive: Red Bull TV is bringing Weekend Two of ACL Festival to your tablets, smart TVs, phones, and iOS or Android devices. That means October 10-12 is your weekend to get cozy and catch dozens of artists on two channels! Kicks off at 2pm CT daily at aclfest.redbull.tv



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- P. Terry's Burger Stand
- Shadetree Fresh Squeezed Lemonade
- Snowie
- Southside Flying Pizza
- Stubb's Bar-9-0
- Tamate Addiction
- The Mighty Cone
- The Peached Tortilla
- The Salt Lick
- Tiff's Treats
- Tinos Greek Cafe
- Torchy's Tacos

- HOPE FARMERS MARKET
- HOPE Farmers Market Juju Juice
- Coalhaus
- Oh Kimchi Austin
- AUSTIN FOOD & WINE FESTIVAL'S CHEF SHOWCASE
- Andrew Wiseheart & Ben Edgerton
- David Bull
- Alexis Chong

ACL ART MARKET

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

ACL CARES ORGANIZATIONS

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

AUSTIN KIDDIE LIMITS

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

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WEEKEND TWO		FRIDAY		OCTOBER 10, 2014											
HONDA		MILLER LITE		AUSTIN VENTURES		AUSTIN MIDIE LIMITS PRESENTED BY LIFEWAY		ZILKER		BMI		RETAILMENOT		SAMSUNG GALAXY	
12 PM			young & sick 11:30 - 12:15	DEITY & SHADOW 11:15 - 11:45		THE BARTON HILLS CHOIR 11:15 - 12:00				NIGHT TERRORS OF 1927 11:30 - 12:15					
1 PM	RAY BENSON & MILKDRIVE 12:15 - 1:15			BLACK PISTOL FIRE 12:00 - 12:40		SHIELDS OF FAITH 12:15 - 1:00		CATFISH AND THE BOTTLEMEN 12:15 - 1:15						BROODS 12:15 - 1:15	
2 PM		TEMPLES 1:15 - 2:15		THE PREATURES 1:00 - 1:40		SCHOOL OF ROCK 1:30 - 1:55		THE JONES FAMILY SINGERS 1:15 - 2:00		SAINTS OF VALORY 1:15 - 2:15					
3 PM	JIMMY CLIFF 2:15 - 3:15			ROBERT ELLIS 2:00 - 2:40		SUGAR FREE ALLSTARS 2:30 - 2:55		JON BATISTE AND STAY HUMAN 2:15 - 3:15		BLANK RANGE 2:15 - 3:15				CAPITAL CITIES 2:15 - 3:15	
4 PM		BLEACHERS 3:15 - 4:15		LAKE STREET DIVE 3:15 - 4:15		RALPH'S WORLD 3:30 - 4:00				JAMES BAY 3:15 - 4:15					
5 PM	CHVRCHES 4:15 - 5:15							ANA TJOUX 4:15 - 5:15		THE LONELY BISCUITS 4:15 - 5:15				PAOLO NUTINI 4:15 - 5:15	
6 PM		SAM SMITH 5:15 - 6:15		J. RODDY WALSTON & THE BUSINESS 5:15 - 6:15						ST. VINCENT 5:15 - 6:15					
7 PM	CHILDISH GAMBINO 6:15 - 7:15							OZOMATLI 6:15 - 7:15		FUTURE UNLIMITED 6:15 - 7:15				FOSTER THE PEOPLE 6:15 - 7:15	
8 PM		THE GLITCH MOB 7:15 - 8:15		BLACKBERRY SMOKE 7:15 - 8:15						BELLE & SEBASTIAN 7:15 - 8:15					
9 PM	OUTKAST 8:15 - 10:00													BECK 8:15 - 9:30	

WEEKEND TWO		SATURDAY		OCTOBER 11, 2014											
HONDA		MILLER LITE		AUSTIN VENTURES		AUSTIN MIDIE LIMITS PRESENTED BY LIFEWAY		ZILKER		BMI		RETAILMENOT		SAMSUNG GALAXY	
12 PM			KNIGHT 11:30 - 12:30	RIDERS AGAINST THE STORM 11:15 - 11:45		WESLEY BRAY AND THE DISCIPLES OF JOY 11:15 - 12:00				THE CHAIN GANG OF 1974 11:30 - 12:30					
1 PM	EMPIRES 12:30 - 1:30			THE NIGHTOWLS 12:00 - 12:40		SUGAR FREE ALLSTARS 12:30 - 12:55		THE LEVITES 12:15 - 1:00		VON GREY 12:30 - 1:30				SPANISH GOLD 12:30 - 1:30	
2 PM				BENJAMIN BOOKER 1:00 - 1:40		ELIZABETH MCQUEEN 1:30 - 1:55		ASHLEY CLEVELAND 1:15 - 2:00						MAC DeMARCO 1:30 - 2:30	
3 PM	TROMBONE SHORTY & OLEANS AVENUE 2:30 - 3:30			FALLS 2:00 - 2:40		RALPH'S WORLD 2:30 - 2:55				TOR MILLER 2:30 - 3:30		REY PILA 2:30 - 3:30		REBELLION 2:30 - 3:30	
4 PM			ZOÉ 3:30 - 4:30	POLIÇA 3:30 - 4:30		STEVE SONGS 3:30 - 4:00								TUNE-YARDS 3:30 - 4:30	
5 PM	INTERPOL 4:30 - 5:30							MY BRIGHTEST DIAMOND 4:30 - 5:30		BULLY 4:30 - 5:30				THE HEAD AND THE HEART 4:30 - 5:30	
6 PM			ICONA POP 5:30 - 6:30	LUCIUS 5:30 - 6:30										IGGY AZALEA 5:30 - 6:30	
7 PM	THE AVETT BROTHERS 6:30 - 7:30							BEATS ANTIQUE 6:30 - 7:30		BEAT CONNECTION 6:30 - 7:30				LANA DEL REY 6:30 - 7:30	
8 PM			BROKEN BELLS 7:30 - 8:30	JUANES 7:30 - 8:30										MAJOR LAZER 7:30 - 8:30	
9 PM	SKRILLEX 8:30 - 9:45													EMINEM 8:30 - 10:00	

WEEKEND TWO		SUNDAY		OCTOBER 12, 2014											
HONDA		MILLER LITE		AUSTIN VENTURES		AUSTIN MIDIE LIMITS PRESENTED BY LIFEWAY		ZILKER		BMI		RETAILMENOT		SAMSUNG GALAXY	
12 PM			HAERTS 11:30 - 12:15	EMILY WOLFE 11:15 - 11:45		THE STAPLETONES 11:15 - 12:00				NOSTALGHIA 11:30 - 12:15					
1 PM	mØ 12:15 - 1:00			WOOD & WIRE 12:00 - 12:40		SCHOOL OF ROCK 12:30 - 12:55		THE RIVER CITY CHRISTIANETTES 12:15 - 1:00		COLONY HOUSE 12:15 - 1:00				THE DISTRICTS 12:15 - 1:00	
2 PM		REUBEN AND THE DARK 1:00 - 2:00		MINIATURE TIGERS 1:00 - 1:40		THE Q BROTHERS 1:30 - 1:55		THE LEGENDARY SOUL STEARERS 1:15 - 2:00		TAYLOR BENNETT 1:00 - 2:00					
3 PM	AFI 2:00 - 3:00			NIKKI LANE 2:00 - 2:40		PETER D'ETERFANO OF TOR 2:30 - 2:55		PARKER MILLSAP 2:15 - 3:00		BERNHOF 2:00 - 3:00				KONGOS 2:00 - 3:00	
4 PM		GRAMATIK 3:00 - 4:00		CULTS 3:00 - 4:00		STEVE SONGS 3:30 - 4:00				REAL ESTATE 3:00 - 4:00					
5 PM	FITZ & THE TANTRUMS 4:00 - 5:00							IMELDA MAY 4:00 - 5:00		JOHNNYSWIM 4:00 - 5:00				THE GASLIGHT ANTHEM 4:00 - 5:00	
6 PM		PHANTOGRAM 5:00 - 6:00		JENNY LEWIS 5:00 - 6:00										CHROME0 5:00 - 6:00	
7 PM		SPoon 6:00 - 7:00						LETTUCE 6:00 - 7:00		MELANIE MARTINEZ 6:00 - 7:00				THE REPLACEMENTS 6:00 - 7:00	
8 PM		ZEDD 7:00 - 8:00		TURNPIKE TROUBADOURS 7:00 - 8:00										LORDE 7:00 - 8:00	
9 PM	CALVIN HARRIS 8:00 - 9:15													PEARL JAM 8:00 - 10:00	

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INTERPOL

4:30PM, HONDA STAGE

Rumors of Interpol's demise have been greatly exaggerated. Drummer Sam Fogarino agreed. — Luke Winkie

Austin Chronicle: The new album, *El Pintor*, sounds a little less gloomy than the self-titled disc four years ago. Interpol sounds somehow relieved.

Sam Fogarino: Yeah I think so. I think the past couple records were really reflective of the state of the band. There really wasn't a band. Now, we've got three guys who want to be in the room together. There's no discord.

AC: Bassist Carlos D. left. Why do you think the press has been so interested in that storyline?

SF: Well, he had his own self-cultivated mythology about him, but he was also an important part of the band. He was very crucial in the arrangements of every song we've written up 'til now. When you have a really solid band and one person drops out, the band is going to move in a different direction. Think of Crosby, Stills, Nash & Young. At one point, you just had Crosby, Stills & Nash. It's gonna keep going without Neil Young — and Neil Young is a force of fucking nature — but it can still persist.

AC: Did the 10th anniversary of Turn On



DAVID BRENDAN HALL

"I THINK THE PAST COUPLE RECORDS WERE REALLY REFLECTIVE OF THE STATE OF THE BAND. THERE REALLY WASN'T A BAND."

the Bright Lights take you by surprise?

SF: Yeah, I was blown away. First off, it doesn't seem like it was all that long ago, but that's what happens. It feels like 10 minutes not 10 years. I don't feel all that much different. My life changed for the

better obviously, but I had kids interviewing me who were 13 when that record came out. It didn't even feel like rehashing. That record still feels relevant 10 years later. That's pretty awesome. It's something to be proud of.



JANA BIRCHUM

MAJOR LAZER

Zilker Park, Sat., Oct. 4

There was a time not long ago when the electro-reggae of Major Lazer came with massive live production value. Dozens of backup dancers, stunts, and the physical presence of founding member Switch. I have a vibrant memory of seeing a man climb a ladder, leap off, and land directly on a woman's crotch as part of the Major Lazer stage show.

Things are different now. Switch exited the project under dubious circumstances,

leaving Diplo as the sole DJ. The backup dancer budget has been scaled back, ostensibly to pay for Wayne Coyne's plastic hamster ball, and bleach-blond mohawked hypeman Skerrit Bwoy has long traded in his raunchy raps for a life in ministry.

All of that withstanding, Major Lazer is at peak popularity. Its ACL crowd stretched to the fringes of Eminem's empire. When you can get hundreds of semi-self-respecting festivalgoers to chuck their shirts in the air, you're dealing with some real power.

Diplo treats these shows like any one of his DJ dates, playing pretty much whatever

he wants, regardless of whether he owns production credits or not. The 35-year-old remains the life of the party, and it doesn't matter that the bill would more accurately read, "Diplo plays a few Major Lazer songs and some other stuff, too." The favorites were here — "Bubble Butt," "Pon De Floor," "Get Free" — all executed with that pre-programmed precision that modern dance music requires when the lights and video don't take well to improv.

Again, this doesn't matter. If the redundancy of the set list and autopilot performer irks you, welcome to 2014. The kids don't care, they're having fun. Ryan Adams and Asleep at the Wheel welcomed the Austin City Limits Music Festival back in 2002. Twelve years later, Iggy Azalea dropped the hammer, Major Lazer blew the house down, and a mass exodus of youth stumbled across the park to see Skrillex.

Sunday, the biggest crowds will inevitably be for Zedd and Calvin Harris, two performances currently sitting quietly by a laptop somewhere in a tour bus.

Outkast, Eminem, Major Lazer, Skrillex, Calvin Harris, Zedd. The other headliners? Beck and Pearl Jam, two artists who've scarcely had a relevant moment since 1999. Rock music is dead — for now — and ACL Fest has left that guitar-toting fogeyism behind.

I, for one, embrace our new bass-dropping overlords. **(7:30pm, RetailMeNot stage)** — Luke Winkie

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CONTINUED ON P.20

BEATS ANTIQUE

6:30PM, ZILKER STAGE

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

– Kevin Curtin

JUANES

7:30PM, AUSTIN VENTURES STAGE

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

– Nina Hernandez

LUCIUS 5:30, AUSTIN VENTURES STAGE

Lucius made a name for itself as a scorching indie-rock quintet out of Brooklyn fronted by two booming, bewigged front blondes and identically dressed male backers. Drummer Dan Molad weighs in.

Austin Chronicle: You're still touring *Wildwoman*. Does that basically sum up 2014 for you guys, creatively?

Dan Molad: It's funny that you use the word "creatively," because it's one of the least creative parts of it. I don't mean to sound jaded. I totally love what I do. But there's a blurry line between the business and pleasure aspects of being a musician. You don't realize how hard you're actually working because it's combined with having drinks after a show and maybe you're staying up until 3am and you've got a 7am lobby call or a radio thing. That starts to add up after a while and you realize, "Man, I really need to take care of myself."

AC: Make sure you're drinking enough water! What's planned for next year, once you've finished these 300 days of touring?

DM: Both the girls and the guys have been demoing and writing and starting to get back into that creative headspace. The girls will do some writing on their own and the guys will do the same, and then I think we're going to try and come together in December and January with everything. See what resonates with everyone the most, then flesh it out. I'm so excited. That's where I thrive. That's what keeps me going, that discovery process. Being in the vacuum of the studio without any distraction. Throwing spaghetti at the wall and seeing what sticks.

"THE GIRLS WILL DO SOME WRITING ON THEIR OWN AND THE GUYS WILL DO THE SAME, AND THEN I THINK WE'RE GOING TO TRY AND COME TOGETHER."



SHELLEY HANM

EMINEM

Zilker Park, Sat., Oct. 4

At 9pm, a half-hour into the touch-'em-all set of Eminem's grandest canon, an 8-year-old and his mom stood together just in front of the No Chair line looking less interested in each other than anybody else in Zilker Park.

The kid, a short dude with a crew cut and red shirt that read "Never Count Me Out," didn't want any part of his accompanying parent – maybe 42, wearing a necklace and earrings, blue shirt, and some white frills around the collar. He didn't want any of her and neither did she of him – though not for any reason you'd conventionally suspect.

A few ticks after "Why Be a King When You Can Be a God," a song AZLyrics.com notes carries two "shits," three "bitches," 11 iterations of "fuck," and one allusion to President Bill Clinton's scrotum, the Detroit MC's hype man Mr. Porter asked the crowd who'd gone back with Eminem since the days before *Relapse* in 2009. Cue cheers. Mr. Porter asks another: What about *Marshall Mathers 2*, the 2013 LP filled with more tongue twisters than your baby sister? Once more: "How many of you have been there since day one?"

The kid waddles sideways as his mother howls. Turns out it's the matriarch who's pulled her son out to the rap show.

Funny time in music history when mothers go full throttle for sets with old jams like "Kill You," "Just Don't Give a Fuck," and "Criminal," a rap that finds Eminem promising to double as "a fucking rapist in a Jason mask." Yet here we are: 2014, 15 years after Marshall Mathers' debut and the first in which a rapper once roundly criticized

by damn near all the mothers in America becomes a Saturday headliner at a family-friendly festival.

Eminem came tight as a rope from the 8:30pm get-go, spinning "Till I Collapse," *Relapse*'s "3am," and a lively version of "Square Dance." He spoke rarely, offering little more than, "It's been three years, but it feels like 20 – I missed you!" after "Kill You." In a Juventes football tee and camo shorts, Mr. Porter did the talking.

That left Eminem to rap. At 41, he's still immensely capable. He bested guest MC Royce Da 5'9" on "Fast Lane" and spun his way through polar opposites "Berzerk" and "Stan" with ease.

He threw a couple of gifts at that 8-year-old by touching on his appearances on Drake's "Forever," Rihanna's "Love the Way You Lie," and Paramore's "Airplanes." The backend – "My Name Is," "The Real Slim Shady," and a triumphant "Lose Yourself" – closed ACL's second night up tight. No word on the ride home for mother and son. **(8:30pm, Samsung Galaxy stage)**

– Chase Hoffberger



GARY MILLER

SKRILLEX

Zilker Park, Sat., Oct. 4

Equipped with his branded *Tron* and *Space Invaders* spaceship, Skrillex shot down the Honda stage crowd in a never-ending bass drop spree. Older couples gyrated in the same fashion, frequency, and beat as the younger bros. Losing yourself to Skrillex clearly does not have an age requirement.

With the argument for (or against) Skrillex finding its way closer to moratorium, the EDM megastar bears less of the weight of electronic music. Haters of the brand are actually angry at its fans, and not the artist. Sonny Moore has never called himself anything more or less than an electronic artist.

The principal knock on the L.A. native lies in his origins within EDM, and the unusually timely events and paths taken which have led to his near-global domination. What cannot be questioned is his miraculous penchant for moving the crowd and the synergistic fervor he creates. It's not about him, or you. Your love will be reciprocated throughout the set.

Specific genre somewhat negligible, the continuous bounce remains all. Everything within a certain BPM index was introduced: rap (Schoolboy Q's "Collards Greens"), New Orleans bounce (Diplo's "Express Yourself"), various trendy, party-inducing trap singles, and all of the "–steps" he could climb.

The wobble's still a virtual trademark. His genre-defining drops rock senses of reality like concussive blows, quickly shaping the completely partisan crowd. One of Moore's best samples explains exactly what he did to the spectators, using Pusha T's verse: "I came, I saw, I conquered, I balled." **(8:30pm, Honda stage)** – Kahron Spearman

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GARY MILLER

THE GASLIGHT ANTHEM

4PM, SAMSUNG GALAXY STAGE

The Gaslight Anthem, New Jersey's folk-punk darlings, take a heavier turn with their new disc, *Get Hurt*. They're still cinematic and guitaristic, but with subtle electronic seasoning and differing rhythms. We interrupted lead guitarist/keyboardist Alex Rosamilia's lunch to understand.

— Tim Stegall

Austin Chronicle: This new album sounds like 1959 might sound in 2014.

Alex Rosamilia: [Laughs.] We kinda thought that, too, but not until we got into the studio and started recording it. We were rehearsing songs live, but after we had gotten [the finished mixes] back, we kinda realized we'd changed. It shares the same spirit, if you want to get weird about it.

AC: The music's recognizably the *Gaslight Anthem*, but you've definitely broadened the palette.

AR: Thanks. That was definitely a conscious effort. We wanted to do things we hadn't done before. We tried to extend ourselves, try new things, then take it just a little

bit from there [chuckles]. If that makes any sense.

AC: One consistency about what you do is this wide-screen vision. This is very much a band that's playing to the bleachers.

"SONGWRITING IS HARD TO TALK ABOUT, BECAUSE IT'S BEYOND WORDS. THAT SOUNDS LIKE A WEIRD HIPPIE THING OR SOMETHING [LAUGHS]."

AR: I do, but I don't think that was ever an intentional thing. It's just that, when we're writing songs, they have that kind of feel. Songwriting is hard to talk about, because it's beyond words. That sounds like a weird hippie thing or something [laughs]. There are some things that you can do as musicians that are physical, tactical work.

Then there's this other element that comes in. If you call it "divine intervention," then people will call me religious or something.



EMILY WOLFE

11:15AM, AUSTIN VENTURES STAGE

Emily Wolfe spent the last year transitioning from bedroom-folk balladeer to slicked-up rocker over EPs *Night & Day* and *Mechanical Hands*. Now electric, the local singer's settled into a louder full band heard on 2014 single "Swoon." Expect blazing, sexy, and little trace of the quiet solace found on *Night & Day* as youthful pipes blast the over power chords.

— Abby Johnston

WOOD & WIRE

NOON, AUSTIN VENTURES STAGE

The fevered string rush and high lonesome howl of "Mexico" opening Wood & Wire's eponymous 2013 debut serves as notice of the local pickers' blazing bluegrass blending with Lone Star sensibilities. This summer, the trio added Billy Bright's mandolin to the mix of banjo, guitar, and upright bass as they continued to cut the festival circuit. Tony Kamel's tender tenor and songs remain the band's driving force.

— Doug Freeman

LEGENDARY SOUL STIRRERS

Zilker Park, Sun., Oct. 5

"Before there was soul music – before there was rock & roll – there was the Legendary Soul Stirrers." Most bands could never live up to such a towering introduction, but this one's true. And on Sunday at ACL Fest, the gospel quartet did exactly what it's done for nearly 90 years: praise Jesus with the most heavenly harmonies imaginable.

Many, many men have cycled through the ranks of the Soul Stirrers since the group formed in the East Texas city of Trinity in the mid-Twenties. Among them were future A-listers Johnnie Taylor, Lou Rawls, and the indelible Sam Cooke, who merits a spot in any debate of the greatest singers who ever lived.

Bandleader Willie Rogers, who joined the group in the late Sixties, isn't quite Cooke, but he made a convincing case in the ACL gospel tent on "Touch the Hem of His Garment," "Jesus, I'll Never Forget," and "He's So Wonderful." "A Change Is Gonna Come" – the quintessential Cooke tune – proved as stirring as ever. Unlike the string-laden orchestration of the original, the group proved that with vocals this sweet, anything more than drums, bass, and guitar is gilding the lily.

Rogers led a hand-clapping parade around the perimeter of the tent during "When the Saints Go Marching In" before the Soul Stirrers closed a capella, just like it all began:

"One more river to cross, before I reach my journey's end.
One more river to cross, before I'll be free from sin."

(1:15pm, Zilker stage)

— Thomas Fawcett



SHELLEY HIAM

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- 4:45pm **Lake Street Dive**
- 5:30pm **CHVRCHES**
- 5:45pm **Ana Tijoux**
- 5:45pm **Paolo Nutini**
- 6:30pm **J. Roddy Walston & The Business**

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

SATURDAY OCTOBER 11th

- 1:00pm **The Nightwolves**
- 1:00pm **Rebelution**
- 2:00pm **Spanish Gold**
- 2:15pm **Benjamin Booker**
- 2:30pm **Lucius**
- 3:00pm **Falls**
- 3:00pm **The Rosebuds**
- 6:00pm **My Brightest Diamond**
- 6:15pm **Interpol**

SUNDAY OCTOBER 12th

- 1:30pm **MØ**
- 1:30pm **The Districts**
- 1:30pm **Colony House**
- 2:45pm **Melanie Martinez**
- 3:00pm **Nikki Lane**
- 3:05pm **KONGOS**
- 3:30pm **Parker Millsap**
- 4:00pm **Spoon**
- 4:00pm **Turnpike Troubadours**
- 4:30pm **Cults**
- 5:30pm **Imelda May**
- 6:00pm **Fitz & The Tantrums**
- 7:00pm **Phantogram**



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DAVID BRENDAN HALL

AFI ▶**2PM, HONDA STAGE**

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

KONGOS**2PM, SAMSUNG GALAXY STAGE**

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

— *Nina Hernandez*

SHELLEY HAN

GRAMATIK**3PM, MILLER LITE STAGE**

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

— *Thomas Fawcett***SPOON****Zilker Park, Sun., Oct. 5**

With August's *They Want My Soul*, Spoon earned critical acclaim not just for their return to form following 2010's lackluster *Transference*, but also for the Austinites' place as a leading indie band. Yet what makes their studio work so vital also makes it hard to translate live, especially to festival crowds.

Starting their ACL Fest set with a double shot of new tunes, "Knock Knock Knock" and stellar lead single "Rent I Pay," the local quintet pulled the lines of tension and release between Jim Eno's percussion and frontman Britt Daniel's hoarse howls before the raw chugging rhythms and chiming guitars of "Don't You Evah" dove into more familiar territory.

Reaching back even to "Small Stakes" from 2002's *Kill the Moonlight*, Spoon hit high points of the past decade, though leaned too heavily on *Soul* for the more casual festival audience. "Rainy Taxi" and "Inside Out" both helped lose portions of the crowd.

Mocking the misstep of *Transference* following "Who Makes Your Money" and even bemoaning playing opposite the Replacements ("We were trying to figure out who we needed to yell at about that," laughed Daniel), "The Underdog" and "Don't Make Me a Target" lifted the middle of the 15-song set, while "I Turn My Camera On" set up less compelling closers "Got Nuffin" and "Black Like Me."

"Black Like Me," along with *Soul*'s Ann-Margret cover of "I Just Don't Understand," emphasized the challenge of Spoon live: dishing perfect pop rhythm and grooves, but refusing to let them settle, instead intent to upend expectations and wrap around Daniel's esoteric lyrics. Again, it's what makes Spoon one of the indie generation's best bands on record, but a sometimes hit-or-miss proposition live. **(6pm, Honda stage)**

— *Doug Freeman*

DAVID BRENDAN HALL

CHROMEO**Zilker Park, Sun., Oct. 5**

Chromeo turned the vicinity in front of the RetailMeNot stage into a sunny Studio 54. Presenting all of the shiny, metallic references that represented the Eighties, the Montreal duo screened out and packaged the pleasurable angles of a bygone era into a dynamic, theatrical show.

The pair's occasional label as soul-pop in certain mainstream outlets remains misguided. They come from a lineage dating back to Sun Ra, Kraftwerk, and Yellow Magic Orchestra, coming forward with Afrika Bambaataa's "Planet Rock," and then Zapp, with Roger Troutman.

It's important that casual listeners, including some of Sunday's confused crowd, refer to Chromeo as referential, but authentic electro-funk. Their rendition of "Hot Mess" played out as part Troutman, part Klymaxx's "Meeting in the Ladies' Room." True to that legacy, P-Thugg does the talkbox justice, revving up the crowd and preventing any sort of lull amongst those who understood.

An implied function of electro-funk lies in the understanding that live versions of album cuts will sound outstanding live. This was the case of "Sexy Socialite," a significant upgrade to the diet, *Controversy*-era album version by Prince. For Chromeo, the devil is in the most minute details: creating a live experience out of push-button music.

(5pm, RetailMeNot stage)— *Kahron Spearman*

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PHOTOS BY JOHN ANDERSON

THE REPLACEMENTS

Zilker Park, Sun., Oct. 5

"I know it's not on the list," Paul Westerberg informed a protesting Tommy Stinson after playing a familiar riff snippet midway through the Replacements' first Austin gig since their 1991 breakup. "I wanna play it anyway."

Cue the Jackson 5's "I Want You Back."

Zilker Park only got the first verse and chorus. Had this been 1985 – the last time I saw the Replacements live – that's all we would have gotten as well. Albeit delivered piss-ass drunk, and accompanied by 152 other first verses and cho-

rases of some other really rotten songs. All played really badly.

Then the band would've walked off, with nary a note of Westerberg's brilliant, aching originals aired.

Happily, the 2014 lineup with whom Westerberg and Stinson graced ACL Fest – force-of-nature drummer Josh Freese and Neighborhoods guitarist Dave Minehan holding down Chris Mars' and Bob Stinson/Slim Dunlap's places, respectively – only hints at such past disregard, though always with broad humor. They were tight, focused,

and in full punk mode. Witness rave-ups "Favorite Thing," "I'm In Trouble," "Tommy Gets His Tonsils Out," and "White and Lazy."

Passes were made through more sensitive turf ("I'll Be You"), ramshackle country ("Waitress in the Sky"), and a blown-chorus jab at "I Will Dare." They threatened "Hootenanny," then devastated with the one-two encore walk-off "Bastards of Young" and "Alex Chilton." This year's 'Mats act like they have something to prove.

(6pm, Samsung Galaxy stage)

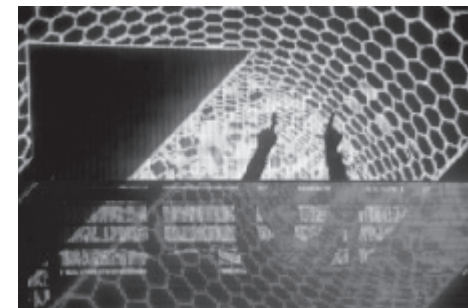
– Tim Stegall

PHANTOGRAM

5PM, MILLER LITE STAGE

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

– Abby Johnston



ZEDD ▲

7PM, MILLER LITE STAGE

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

– Luke Winkie

TURNPIKE TROUBADOURS

7PM, AUSTIN VENTURES STAGE

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

– Doug Freeman

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GARY MILLER

PEARL JAM Zilker Park, Sun., Oct. 5

Last time they headlined ACL Fest in 2009, Pearl Jam blasted a greatest hits set guaranteed to make waves in the sea of people. Rather than repeat that performance, the Seattle alt-rock staple dug deep into its catalog for a show that, while not stylistically diverse, proved the band has more arrows in its quiver than just the classic rock warhorses.

The 24-year-old quintet opened with a moody run-through on "The Long Road" from the two-song single companion to *Mirror Ball*, the group's 1995 collaboration with Neil Young. Premature respite over, Pearl Jam then put the pedal to the metal with the fierce "Go," and rarely let up for over two hours.

From vintage ("Why Go," "Even Flow," "Corduroy") to contemporary ("Lightning Bolt," "My Father's Son," "Got Some"), the band ripped into its catalog with gusto, letting up only for sort-of ballad "Sirens," the acoustic "Elderly Woman Behind the Counter in a Small Town," and John Lennon's "Imagine" in the encore. The latter tunes were bulldozed in any case by the 1-2-3-4-5 punch of "State of Love and Trust" (from the *Singles* soundtrack), "Lukin," "Porch," "Alive," and the band's standard attack on Young's "Rockin' in the Free World."

With versions of folk rock ("Love Boat Captain"), roots rock ("Red Mosquito"), garage rock ("Do the Evolution"), and punk ("Mind Your Manners"), the band dabbled in stretching its boundaries. Yet Pearl Jam remains Pearl Jam no matter how the loaf is sliced.

The element of surprise may be long gone, but Pearl Jam clearly still feels the fire. (8pm, Samsung Galaxy stage)

- Michael Toland

CONTINUED ON P. 29

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SOMETHING OLD, SOMETHING NEW



ACL and foodies consciously couple

Last year, the new craft beer tent was a much-needed oasis in the sweltering sun. Although constantly crowded, the ample space provided an excellent shaded spot to meet up with friends between sets. The expected array of American mass-produced beers was gone, replaced by grassy IPAs and rich stouts – a welcome respite, despite the slightly higher prices. Yes, you can buy a six-pack for the price of one beer in the tent, but hey, it's a festival.

This year, the tent features 16 different brews to choose from, including three local offerings from Real Ale Brewing as well as 16-ounce Fireman's 4 cans. While some of the most popular brews from last year's list are back, organizers have mixed it up a bit by adding Alaskan's Freeride APA and White, Odell's 90 Shilling and IPA, Stone IPA, Harpoon UFO White, Victory Prima Pils, Breckenridge Agave Wheat, and Left Hand Milk Stout. For those who prefer a gluten-free buzz, the tent also offers Original Sin hard cider and Woodchuck Hopsation cider. Like last year, there will be plenty of screens showing the biggest NCAA and NFL games.

As for something new, ACL is becoming populist. ACL has partnered with the Austin Food and Wine Festival (the two share the same producer, C3 Presents) for the last few years in serving

snacks to the holders of the coveted VIP passes. Thankfully, that partnership has evolved into the first-ever Chef Showcase.

The AFWF Chef Showcase will feature a different chef each day of ACL at Austin Eats, smack in the middle of the food court, from 11am to 10pm. "The Austin Food and Wine Chef Showcase has been a perk reserved for ACL's VIPs," says Lindsay Hoffman, festival marketing manager at C3 Presents. "This year, we wanted to bring these top chefs to Austin Eats, so that fans could experience how our region's top chefs continue to transform festival fare into a rich culinary experience. Delicious food has always been a component of the ACL Fest experience, and partnering with Austin Food and Wine Festival just brings it to the next level."

Highlights from last weekend include delicious grilled quail in a savory Asian glaze from Bryce and Jack Gilmore (of Odd Duck/Barley Swine & Jack Allen's Kitchen fame), San Antonio superchef Jason Dady's unique take on Frito pies (yes, he *did* put Nutella on it!), and chorizo stuffed dates with applewood-smoked bacon, charred pepper sauce, and arugula salad from chef Blaine Staniford of Grace Restaurant in Fort Worth. Second weekend festivalgoers can look forward to eclectic dishes from Andrew Wiseheart & Ben Edgerton (Contigo/Gardner) on Friday, the return of David Bull's (Second Bar + Kitchen/Congress) excellent bánh mì on Saturday, and Thai specialties from Alexis Chong (Sway) on Sunday.



Paul
Qui

PHOTOS BY JOHN ANDERSON

C3 will also be offering you a chance to win a pair of free weekend passes to the Austin Food and Wine Festival in April. Tag your favorite local food shots in Austin with #afwfest #aclfest on Instagram and Twitter throughout the weekend —

whether it is at Zilker Park during the festival or anywhere else in Austin. The winner will be picked on October 13. Bon appétit and good luck!

— Claudia Alarcón

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CONTINUED FROM P.27

ACL AFTERSHOWS

BY NINA HERNANDEZ



Max Frost

JOHN ANDERSON



Parker Millsap

THURSDAY 9

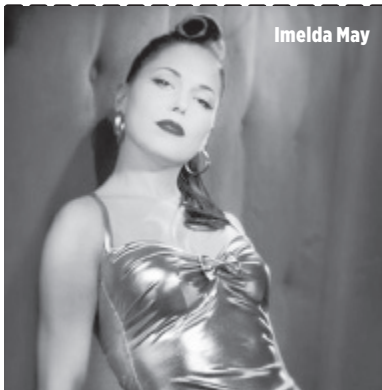
Parker Millsap, Possessed by Paul James, Lamberts
Jimmy Cliff, Paolo Nutini (outside)/
Robert Ellis (inside), Stubb's



The Glitch Mob

FRIDAY 10

Benjamin Booker, Barfield, the Tyrant, Blank Range (SOLD OUT), Continental Club
Chvrches, the Range (SOLD OUT), Emo's
Phox, Reuben & the Dark, Lamberts
Poliça, My Brightest Diamond, Parish
Skrillex, Alesia, David Heartbreak (outside; SOLD OUT)/**The Chain Gang of 1974** (inside), Stubb's
The Glitch Mob (DJ set), Vulcan Gas Company



Imelda May

SATURDAY 11

Gramatik & Lettuce, Late Night Radio, Emo's
Nikki Lane, Blank Range, Lamberts
Imelda May, the Bellfuries, Parish
Spoon, A Giant Dog (outside)/**J. Roddy Walston & the Business** (inside; SOLD OUT), Stubb's
The Legendary Soul Stirrers, Gospel Brunch, Stubb's

SUNDAY 12

The Filthy Six, C-Boy's Heart & Soul
The Durdens, Gospel Brunch, Stubb's

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

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

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

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

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

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

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

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

10) P. TERRY'S BURGER STAND Burgers fashioned from hormone- and antibiotic-free Black Angus beef, Buddy's natural chicken, fresh-cut fries, and milkshakes. Sit at a picnic table on the patio. Dogs get a free biscuit. 404 S. Lamar.

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

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

13) EL ALMA CAFE Y CANTINA Chef Alma Alcocer-Thomas' take on casual Mexico City cuisine is approachable, affordable, and delicious. Brunch includes Huevos Franceses, made with eggs and spinach resting on corn pudding; or her version of migas, Huevos Revueltos. Throw down a Mimosa Feliz and don't miss the *cochinita pibil* or the gorgeous views from the upstairs patio. 1025 Barton Springs Rd.

14) TERRY BLACK'S BBQ As the mural says in the dining room, here "Brisket Is King." The pork ribs are a treat too. 1003 Barton Springs Rd.

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

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

17) ZAX RESTAURANT & BAR American bistro cuisine here: fluffy crab cakes, classic Caesar salads, and meaty burgers with bleu cheese. Try the make-your-own Bloody Mary at brunch. Then, if you can still read the menu, go for the steak *au poivre* or pan-seared duck breast. 312 Barton Springs Rd.

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

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

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

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

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

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

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

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

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

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

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

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

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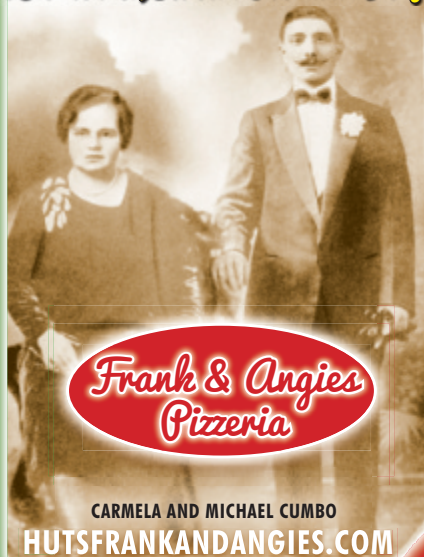
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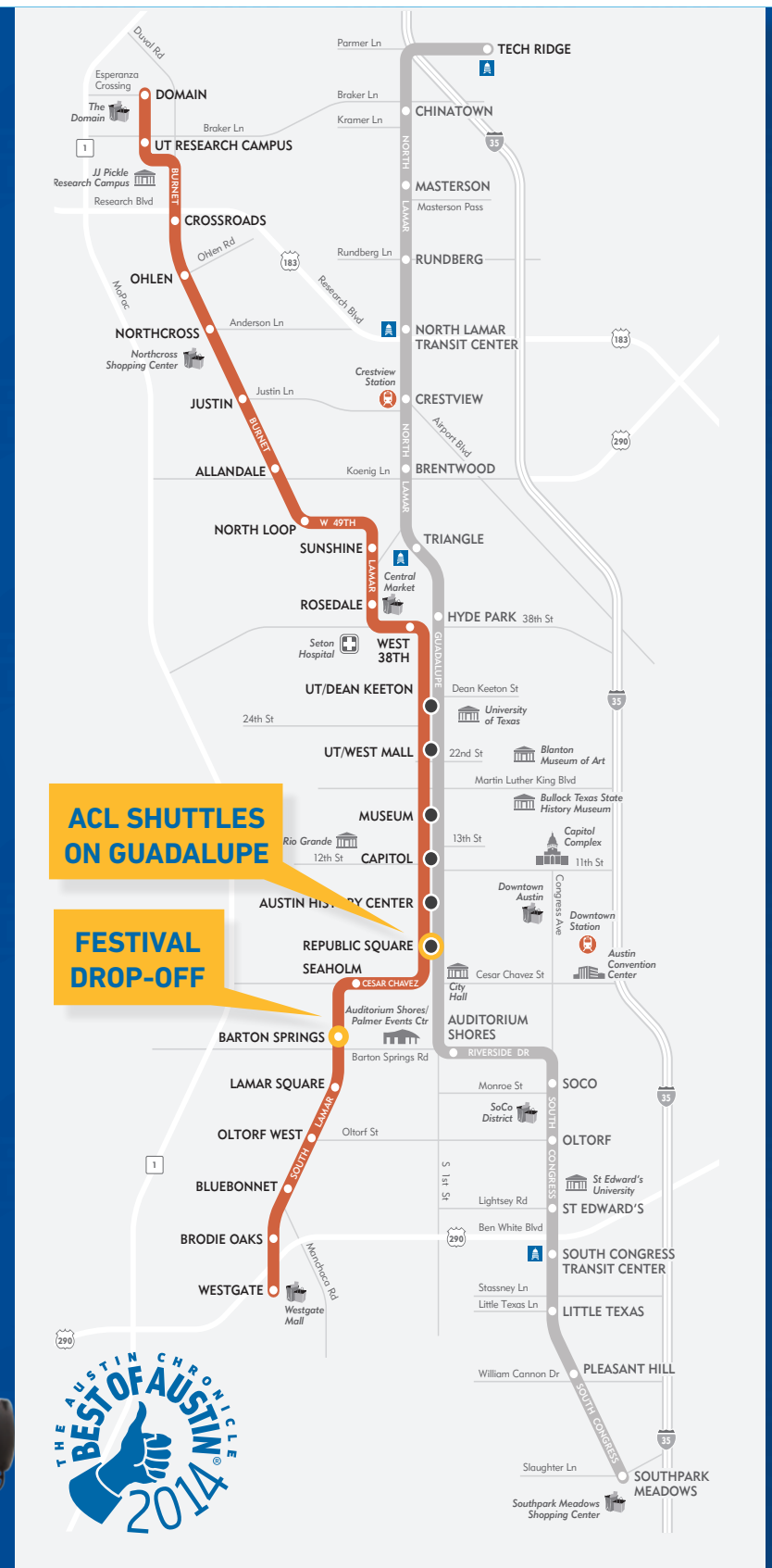
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