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PREVIEW

SECOND WEEKEND 2016

2016

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PREVIEW

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ON THE COVER

KENDRICK LAMAR BY DAVID BRENDAN HALL

KEVIN DEVINE & THE
GODDAMN BAND**11:30AM, HOMEAWAY STAGE**

The system is rigged – and Kevin Devine put out a whole album about it back in 2013. Politically charged but cloaked in safe, unassuming pop-punk, *Bubblegum* remains sharp and critical of American sheeple. It serves as the definitive Devine disc, the Brooklynite having churned out albums cut from the same cloth as Manchester Orchestra and Brand New since 2002. – *Libby Webster*

GRACE MITCHELL

12:15PM, SAMSUNG STAGE

Last year's "NoLo" was the best breakup anthem that slipped under your radar. Portland, Ore., native Grace Mitchell coolly asserted, "Think I gotta let you know that we were over the day that it started." No full-length follow-up yet, but 19-year-old Mitchell's controlled, low voice sailing smoothly over power-pop orchestrations promises big things. – *Libby Webster*

THE WOMBATS **1PM, MILLER LITE STAGE**

Five decades after Beatlemania, Liverpool still produces perfect pop. Technically two Brits and a Norwegian, the trio's electro-pulsed pop tunes are rooted in the Eighties via twinkling synths and shimmering guitars. Last year's *Glitterbug*, album three, conquered UK alt-rock radio. – *Michael Toland*

DANIEL ELLSWORTH
& THE GREAT LAKES**2PM, BMI STAGE**

This year's follow-up to 2014 sophomore LP *Kid Tiger* found Daniel Ellsworth retreating back to his Minnesota home to write in a secluded Bemidji cabin. The result is atypical folk balladry. The Nashville quartet's *Bemidji* EP jumps between raucous shots of percussive indie rock ("Always/Never," "Get Mine"), with Ellsworth's high, edgy vocals floating above emotive, crescendoing piano ballads ("The Surface"). – *Doug Freeman*



JANA BIRCHUM

Hope's lead track, "Spirits," became an earworm of epic proportions with online streams totaling more than 100 million.

Strumbellas

3PM, MILLER LITE STAGE

Although this stomp-and-holler-at-the-top-of-your-lungs act formed in 2008, it took the release of April's third album, *Hope*, for the Toronto sextet to break out beyond the Great White North. A banner year for the proverbial overnight sensation began in March at South by Southwest.

"I think we played 13 shows in 11 days," recalls songwriter-vocalist Simon Ward. "We'd played in Austin before in a very small pub, the Saxon Pub, and there were only a few people there. But this year we really experienced the excitement of South by Southwest. It was a whirlwind, one of those things that afterwards you go, 'Holy shit, did that really just happen?'"

Hope's lead track, "Spirits," became an earworm of epic proportions with online streams totaling more than 100 million. It's one of those songs you've probably heard this summer, even if you didn't know the band.

"One-hundred million streams, can you believe that?" exclaims the 33-year-old Ward. "I can't even express what it's like to have your song streamed that many times. When we set out to make this record, the band wanted to make a big pop record. It didn't necessarily come out that way, but when we were making 'Spirits' and 'We Don't Know,' we definitely had that in mind.

"That being said, we didn't expect anything near the success that 'Spirits' has given us."

The Strumbellas' goal to break out beyond Canada has come true.

"From the start, this band wanted to be worldwide. We really wanted that. We all had the same goal in mind: 'Let's see how far we can go.'" – *Jim Caligiuri*

Bombino**3:30pm, Tito's Handmade Vodka stage**

The Tuareg culture's musical fusion of West African rhythms, traditional melodies, and classic rock riffs has made serious inroads to stateside six-string worship through envoys Terakaft and Tinariwen. No Tuareg has earned as high a profile as Bombino, and his first weekend show in the ACL tent – the guitarist's 100th performance this year – demonstrated why.

A natural crowd-pleaser, the erstwhile Omara Moctar knows how to play to an American audience raised on rock & roll. Alternating between reggae one-drops and more traditional Afrobeat grooves, Bombino and his backing trio followed a simple formula: Set up the rhythm, lay down a few vocals, then go to town.

Wielding a crisp, fingerpicking attack that recalls the great Albert Collins, Bombino cut through the din of rhythm guitar, throbbing bass, and busy kit work like a machete through underbrush, occasionally ignoring the beat and just blazing away. Though his American heroes – B.B. King, John Lee Hooker, Carlos Santana, Jimi Hendrix – loom large over his peers, Bombino is particularly blatant in his influences, borrowing King's vibrato, Hooker's drive, and Hendrix's flash.



JOHN ANDERSON

By the time the second guitarist engaged the crowd in a chant that provided a rhythm track, Bombino began pulling out all the stops: wah-wah, hammer-ons, feedback, and aggressively circular riffs that burrowed themselves into your brain stem and stayed there. Finishing with the most rock-oriented song of his repertoire, an ultra-bluesy mover with brisk rhythms and old-fashioned rock swagger, he and band left the crowd roaring. – *Michael Toland*

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DAVID BRENDAN HALL

Tory Lanez 5pm, HomeAway stage

Let's be clear: Even if Tory Lanez proves a worthy adversary, he'll never achieve Drake's platinum ubiquity. That didn't stop the Toronto rapper from trying at ACL.

Crowdsurfing atop NBA-jerseyed sardines as the DJ vamped with FM-dialed rap including DJ Khaled's "I Got the Keys" and Travis Scott's "Antidote," the 24-year-old MC, born Daystar Peterson, engaged his crowd early and often.

"How many of y'all know the best rap comes from the Eighties and Nineties?" he exclaimed before crooning out notes to a glitched remix of Ginuwine's "Pony" and Bell Biv DeVoe's party anthem "Poison."

Attempting to "stay right here with the family," Lanez remained hoisted aloft by the crowd as electronics skittered in sledgehammer trap

overtures "Diego" and "The Godfather." A better singer than rapper, his falsetto ebbs and flows in dancehall breaker "Luv" and languid, warped "Cold Hard Love" on his debut *I Told You*. Unable to translate the album into a live setting, his smooth timbres got lost amongst the woozy R&B atmospherics.

How much of it was actually live constituted another sticking point.

In the end, Lanez proved too preoccupied with the performance's hype. He didn't even get to his pop-friendly single "Say It." That shouldn't have been a problem for someone who claims, "I'ma be the biggest artist in the whole world" on the opening lines of his album. The performance raised a defiant middle finger to anyone who doubts him, but he still has a lot of ground to cover.
—Alejandra Ramirez

Die Antwoord

6pm, Honda stage

When cultural anthropologists look back to explain mankind's collapse, they can point to the unlikely global success of Die Antwoord. The most controversial act at ACL, the South African rave-rap duo of Ninja and Yolandi Visser encored their 2012 Zilker Park appearance with more production, provocation, and fans.

The opening blast of "We Have Candy" served as an appropriately ominous invitation to Die Antwoord's world of abandon, frenetically propelled over the tight, hourlong set by DJ Hi-Tek's maddening beats. At turns nightmarish, hilarious, and absurdly filthy, Ninja and Visser barbed lines determined to unsettle, whether with his antagonistic rap or her high-pitched, childish squealing verses.

Yet by the time the *Casper the Friendly Ghost*-inspired cartoon cocks began bouncing on the back screen for "Banana Brain," complete with anatomically enhanced inflatables flanking the stage, the set devolved into parody. As Ninja dropped his pants to his ankles, mooned the crowd, and crooned the chorus to "Raging Zef Boner," Die Antwoord became less a confrontational force than a shock joke that got lost on their way to the Gathering of the Juggalos.

Much of Die Antwoord's power, and perhaps their appeal, springs from reveling in social outliers, whether South African Zef culture or their hypersexual meth-chic and fuck-all trash attitude. Yet the disconnect in bringing that underground culture mainstream couldn't be more fascinatingly glaring than a festival field chanting along to "Happy Go Sucky Fucky" with "Fuck your rules!"
—Doug Freeman



SHELLEY HIAM

Flying Lotus

6pm, Samsung stage

Flying Lotus may be the only ACL artist counting both Kendrick Lamar and Radiohead's Thom Yorke as close collaborators and friends. Despite such connections, it still proved incongruous seeing the L.A. producer on the festival's biggest stage. This is a dude whose latest release, 2014's *You're Dead!*, is a largely instrumental concept album about death.

Meaning, a headlining set by Steven Ellison — 33 on Oct. 7 — shouldn't work. Yet, he won over the crowd with disarmingly casual banter and heady beats that lie somewhere on the margins between hip-hop and EDM.

"It's a sea of people, predominantly white," he offered, walking onstage. "Oh, hey, there's an Indian guy!"

With the skyline at his back and sun in his eyes ("I forgot my sunnies!"), he mixed tracks from his own production catalog behind a laptop, occasionally stepping forward to drop a verse under the guise of rap alter-ego Captain Murphy. He let an orchestral symphony roll for 30 seconds before splicing in a skull-rattling bassline and taking credit.

"I produced this shit," he said, sliding into "Wesley's Theory," which opens Kendrick Lamar's *To Pimp a Butterfly*.

The dense tapestries of experimental jazz and down-tempo hip-hop were met with polite head nods, but Lotus suspected folks were camping out early for the headliner.

"Four years ago, I said I'd never open for Radiohead ever again," he acknowledged. "It's the best worst gig ever. You get to play for hella people who are all like, 'Bring out Thom [Yorke] already.'" —Thomas Fawcett



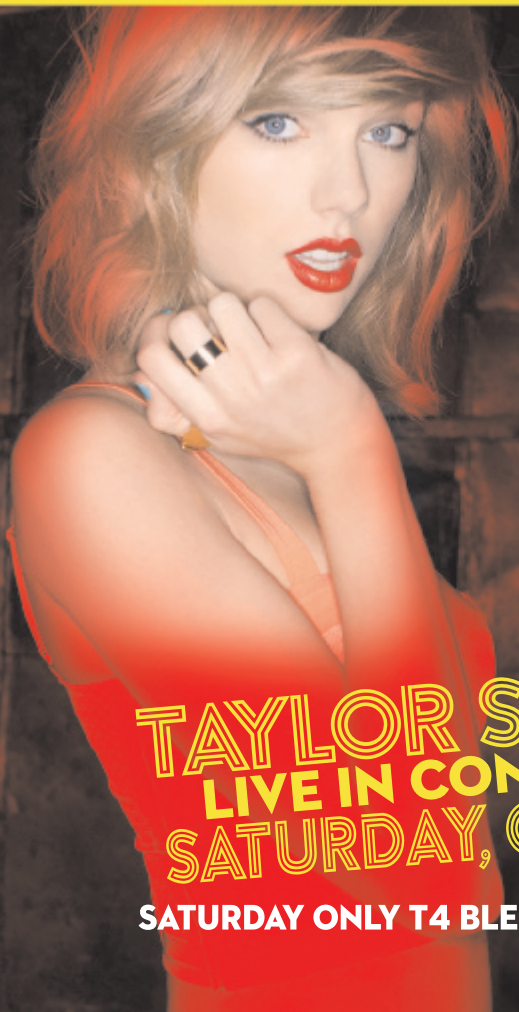
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PERFORMING ARTIST AUTOGRAPH SIGNING SCHEDULE

FRIDAY SEPTEMBER 7th

2:00pm **AWOLNATION**

2:00pm **The Struts**

2:30pm **Bad Suns**

2:45pm **The Wombats**

4:00pm **The Front Bottoms**

4:00pm **Band Of Horses**

4:30pm **Corinne Bailey Rae**

4:30pm **The Strumbellas**

6:30pm **ColdWar Kids**

SUNDAY OCTOBER 9th

2:30pm **Wild Belle**

3:30pm **Marlon Williams**

3:30pm **Young The Giant**

4:30pm **Pete Yorn**

4:30pm **Margo Price**

4:30pm **NF**

5:30pm **Local Natives**

5:30pm **Atlas Genius**

6:00pm **The James Hunter Six**

6:30pm **Bob Moses**

6:30pm **St. Paul
& The Broken Bones**

7:15pm **Amanda Shires**

7:30pm **Gregory Porter**

SATURDAY OCTOBER 8th

1:15pm **Walker Lukens
& The Side Arms**

2:00pm **The Roosevelts**

2:15pm **Nothing But Thieves**

3:30pm **Cage The Elephant**

4:30pm **Margaret Glaspy**

7:45pm **Bomba Estereo**

7:45pm **Blue Healer**

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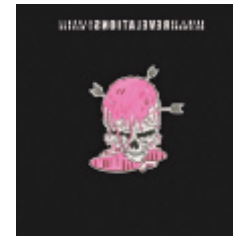
Lincoln Durham

**Revelations of a
Mind Unraveling
(Droog)**

Austin has no shortage of one-man bands, but Lincoln Durham stands apart. He hangs from the same branches of the blues family tree as Scott Biram, his interpretation less about tradition than demonic exorcism. Relying mostly on swirling slide, clattering percussion, and his own liquor 'n' ashes howl, Durham could only arise in a post-alt-rock world. Psychobilly grunge fuels "Bones," "Suffer My Name," and "Rage and Fire and Brimstone." Durham's passion beckons him over the top, but he resists, allowing his tunes to fly on their emotional weight rather than flash. **(12:15pm, Tito's Handmade Vodka stage)**

★★★

— Michael Toland



The Struts

**Everybody
Wants
(Interscope/
Polydor)**

Time-traveling UK act visits the early-Seventies moment when glam outfits like the Sweet and Bay City Rollers ruled *Top of the Pops* with platform boots and loud guitars. Charismatic Luke Spiller pushes enough hair back from his eyes to belt out sky-punching anthems "Put Your Money on Me" and "Kiss This," filled with huge major chords and bigger choruses. If *Everybody Wants* has any fault, it's too much polish. More New York Dolls couldn't hurt. **(5pm, Miller Lite stage)**

★★★

— Tim Stegall



GARY MILLER

Radiohead 8pm, Samsung stage

UK art-rock band (if we must), Radiohead remains as much a statement as a band. Perhaps in some low-key solidarity woven into the ominous red glow and disorienting frequency fuzz, the band began their first weekend ACL set with a snippet of late goddess Nina Simone: "It's just a feeling. ... Like all, all, like, like - I'll tell ya what freedom is to me: No fear!"

Grayer in the beard, the band's sync was snare-tight and youthful, no doubt made possible, in part, by the inclusion of percussionist Clive Deamer to fatten up drummer Phil Selway's meat-and-bones operation. Material from their ninth and latest studio LP, *A Moon Shaped Pool*, appropriately set the tone. A blistering, almost optimistic rendition of "Burn the Witch" opened the two-hour show in a more straightforward flourish than the album cut's overflowing paranoia.

Punishing Krautrocker "Ful Stop" featured group leader Thom Yorke's signature gyrations. It's clear via his after-song percolations that the group's pleased with the new album's reception. Perhaps part sensible placement and fan placation, "Airbag" from 1997 magnum opus *OK*

Computer rang to applause, bassist Colin Greenwood's effervescent basslines prominent throughout.

In fact, Radiohead's reality lies in a groove virtually none of their former contemporaries can locate. Credit Radiohead taking cues from jazz giants John Coltrane and Miles Davis more so than from their rock predecessors. It was present in "The Gloaming" and multipercussionist roller "Bloom."

Nods to rock influences accompanied as well. Yorke recited a few of Morrissey's lines from the Smiths' "How Soon Is Now?" before a bright, electrifying version of "2+2=5." The group came back to jazzier notes on "Identikit," playing stickier in an almost island fusion jam. For the *Kid A* needy, crowd-pleasers "The National Anthem" and "Everything in Its Right Place" elevated into more muscular territory without their practitioners losing any technical sensibility.

Radiohead sounds like a self-actualized band, finely tuned and in perfect balance. Twenty-five years after punching upward into the mainstream, the show - and their recent output - boast a band still rising to new peaks.

— Kahron Spearman

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PREVIEW



Margaret Glaspy

2:30PM, BMI STAGE

"I don't think you have to be loud to be good," muses Margaret Glaspy. "You can probably make people listen more when you're a little quieter, even."

Glaspy, a 27-year-old classically trained musician, performs with a trio, her rock & roll spacious, uncluttered, and led by electrified guitar licks and stirring vocals. Not basic, but simple and smart, the California native knows where to let her most compelling instrument, a voice that can unexpectedly drop to a gravelly growl and then rear into a clean belt, breathe.

"You and I," a confident strut contained in under three minutes, served as inspiration for the rest of her debut's sound. *Emotions and Math*, a genre-bender made up of both rollicking pop hooks and quiet moments, was released this summer on ATO, rooted in 2016 but with the lexicon of Nineties

singer-songwriters. Glaspy's sincerity has rapidly resonated with listeners.

"When people sing along with lyrics, that's pretty wild," she laughs. "That really hits me pretty hard. It's cool and moving, and that's a point of connection I really take seriously."

The California native knows where to let her most compelling instrument, a voice that can unexpectedly drop to a gravelly growl and then rear into a clean belt, breathe.

Her approach to songwriting mixes cerebral and emotional, distilling everything down to the most fundamental element. Currently based in New York, she takes her newfound status as a full-time musician seriously, with discipline and practice. When Glaspy talks about her music and job, earnestness colors her answers.

"I feel like sometimes I get worse," says Glaspy, laughing. "I just gotta keep myself in check a lot, try and practice, just keep my head to the ground, because otherwise I start to slip up."

— Libby Webster

SLAVES NOON, CIRRUS LOGIC STAGE

Brutal, two-man British punk outfit spits out singles like "Hey," a working-class drinking anthem that viciously enumerates every downside to alcoholic excess, while bristling with early Clash viciousness and garage-blues riffery driven to near-death metal levels of hardness. — Tim Stegall

JR JR 1:30PM, CIRRUS LOGIC STAGE

Though dropping the Dale Earnhardt from their moniker, Detroit duo Josh Epstein and Daniel Zott continues setting the pace in electro-pop with sharp harmonies and even smarter beats. Last year's eponymous third LP, their first since renaming, surged with massive hooks and lush arrangements that touched into funk and R&B blasts, lifting their often warm and whimsical lyrics with a melodic flourish. — Doug Freeman

ANDERSON PAAK 5:30PM, HOMEAWAY STAGE

Not that anyone was looking for a rebirth of Bobby Womack, but the late legend's hip-hop doppelgänger, Oxnard, Calif., native Brandon Paak Anderson, has emerged a superstar. Using a trademark husk that bends rules and genres, the singer/rapper released three projects before his breakout on January's critically acclaimed *Malibu*, a soulful mix of old school in young buck packaging. Paak's also one half of NxWorries, with producer Knxwledge. Their proper debut drops this month.

— Kahron Spearman

Luísa Maita

2:45p, Tito's Handmade Vodka stage

Forget what you know about Brazilian music. In most cases that likely means bossa nova, Os Mutantes' psychedelia, and the extreme thrash of Sepultura. It should also include the sound of *Fio da Memória*, the second album from Luísa Maita.

On that disc, São Paulo's rising star — dubbed "the new voice of Brazil" by NPR — plies a dreamy and sensual brand of Brazilian pop that draws heavily from electronica and trip-hop. Live in the Tito's tent, the 34-year-old singer left its ethereality behind for a sound much louder and messier. Ultimately more rewarding, that vision stands out among her country's peers.

Maita's voice rang out over the stage even before she appeared, the drummer generating beats and percussion noises from his Octapad. As the guitarist and bassist/producer Ze Nigro joined in, the rhythms coalesced into the busy Afro-Brazilian groove of "Around You," the main attraction strolling onstage to the mic. The set quickly left behind public radio accessibility.

Dub bass joined hands with skittering electro percussion and fingerpicked guitar. Twisted bossa nova rhythm gave way to arena rock breakdowns polluted by six-string skronk. Middle Eastern grooves duetted with classic rock licks before pausing for a noisy Octapad solo.

The band crossed cultures and rhythms with carefully arranged and performed chaos.

Maita, her voice stronger and more resonant than on her recordings, sang across melodies, soaring like a hawk in a storm with confidence and poise. At close, she left as she came in, letting the band ride an Afro-Brazilian groove home as she exited stage right. A modest crowd served witness to a musical spectacle unlike anything else, from Brazil or elsewhere.

— Michael Toland



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PARDNERS



GARY MILLER

Andra Day

3:30pm, Miller Lite stage

Following in the steps of Alicia Keys' self-love authenticity, Andra Day took off her makeup mid-set, before her deep, raspy timbre and cool, watercolor keys coalesced to give a jazz flare to Saturday ACL Fest headliner Kendrick Lamar's "No Make-Up."

The San Diego songstress, born Cassandra Batie, recalled her earlier days of YouTube R&B covers by including soulful renditions of Queen's "I Want It All" and more dispersed throughout her hourlong, mid-afternoon set at the Miller Lite stage. The most poignant tribute took on Nina Simone's "Mississippi Goddam," the singer falling to her knees during a cacophonous middle section.

While the jaunty, tumbleweed flow of the original was cleaned up by Day's accomplished backing band, reverb-cloaked guitar and ascending piano accentuated the singer's spoken-word poetics on Ferguson as she snuck in Erykah Badu's famous hook from "On & On" that encapsulated the mood perfectly: "On and on and on and on, my cipher keeps moving like a rollin' stone."

Day, 31, sang behind a vintage microphone that complemented her bouffant, large-hooped earrings, and ruby red lips. Her voice, alluring and brassy, ventured from earnest, lady-sing-the-blues in "Gin and Juice" and an Amy Winehouse rasp with a melodic pop twist on "Gold" to bedroom-eyed sass for the varnished "Forever Mine" and tomcat yowls during the retro polished "Honey or Fire."

The most arresting part of her performance occurred during smooth ballad "Rise Up," her soaring and halting croons met with a crowd of tears.

— Alejandra Ramirez



DAVID BRENDAN HALL

LL Cool J 4:30pm, Samsung stage

The dichotomy of LL Cool J's career was on full display for a late-afternoon Saturday set in front of a vast crowd on the day's designated hip-hop stage. Everything in the catalog of the veteran Queens MC is either growling tough guy bars or romantic whisper rap. Hardcore or cornball, there's no in-between.

James Todd Smith kicked off with the former, busting out the gate with 1990 hit "Mama Said Knock You Out." Judging by the size of his biceps — seriously, dude has a barrel chest and tree trunks for arms — he still means that literally. Late-Eighties cuts "I'm Bad" and "Jack the Ripper" brought more boom bap and braggadocio.

LL's moniker stands for Ladies Love Cool James, but can a rapper barely south of 50 remain a sex symbol? Well, he can sure as hell try. The man did a lot of winking and over-exaggerated lip-licking throughout Nineties pop-rap anthems "Doin' It," "Lounagin' (Who Do Ya Luv)," and "Around the Way Girl."

He upped the ante on "I Need Love," passing out long-stem roses to a dozen lucky dames while rapping chivalrous if impractical lines like, "I'll lay down my jacket so you can walk over a puddle." Schmaltz aside, the set was a crowd-pleasing celebration of golden era hip-hop. B-boys top-rocked and windmilled, and Z-Trip scratched and cut as the other half of the classic MC/DJ combo, closing with iconic 1986 single "Rock the Bells."

LL may be cornball, but he's a total pro.

— Thomas Fawcett



DAVID BRENDAN HALL

Kendrick Lamar 8:30pm, Samsung stage

Amidst a sea of ACL Festival-goers watching his Saturday night headlining set at the Samsung stage, Kendrick Lamar spoke to an audience of one.

"You said you could do what I do on this stage?" he asked bemusedly of a belligerent attendee who dared to antagonize the rapper. "Watch this. Try to keep up."

The 29-year-old Compton MC ripped into "For Free?," the scat-rap tour de force off *To Pimp a Butterfly* that combines furious jazz drumming, runaway piano, and monstrous horns. He rapped with dizzying precision, his face glistening with sweat, never breaking eye contact with his victim. Before applause from a far-as-you-could-see throng subsided, the rapper had moved on to the sinister funk flex of "Wesley's Theory."

This unrelenting takedown proved one of myriad moments of unadulterated glory in Lamar's 90-minute set, evidence that the Top Dawg Entertainment signee is at his best when asserting dominance over his competition. His body count ranges from Drake and J. Cole to Kanye West, all of whom he so handily surpasses in terms of technical ability that there's no need for comparison. Tonight, K-Dot reigned as the undisputed champion, so he battled against the only enemy left: himself.

In contrast to last year's intimate *Austin City Limits* taping, Lamar returned to Zilker Park a headliner after giving voice to the festival's true demographic — Austin youth — with a breakout set at ACL Fest 2013. He strutted the length of the massive stage and summoned applause from each quadrant of the mostly white audience, backed by towering lights, billowing smoke, and pillars of flames. His virtuosic backing band lent a metallic edge to cuts like "Backseat Freestyle" and "m.A.A.d City," while Top Dawg labelmate Schoolboy Q joined him for an electrifying rendition of "That Part."

This was hardly a by-numbers victory lap, though. Lamar tore through his catalog with the tenacity of an underdog, despite his ascension to the pantheon of rap greats. Saturday's set spotlighted a reluctant champion, confident enough to work a crowd of 100,000 people, yet conscious enough to remember the first 100 who caught him on the club circuit. Those die-hards got their moment during his closer, a 10-minute version of "A.D.H.D." off debut album *Section.80*.

As Lamar made his final exit from the stage, he left the audience with a promise he made three years ago at the same site: "I will be back!"

— Bryan Rolli

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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.

COMPLIMENTARY SHUTTLES PROVIDED BY ACL FEST

Arriving and departing from the Festival is quick and easy when you ride the Official Festival Shuttle provided free of charge by ACL Fest! Pick-up is located at Republic Square Park, at the corner of 4th & Guadalupe streets. Drop-off is in front of the Barton Springs main entrance. Shuttles begin at Republic Square Park at 10:30am and make their final return from the park at 11:00pm each day.

CABS, SCOOTERS, & BIKES

Taxis have access near the Festival entrance, with pick-up and drop-off on William Barton, just south of Barton Springs Rd.

Scooter & Motorcycle parking is available at the corner of Sterzing Drive and Toomey Road. This is accessible via westbound Barton Springs, turning right onto Sterzing.

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 the Barton Springs Entrance for parts or repairs. Check out a B-cycle bike from one of the 50 stations around Central Austin and park at the B-cycle valet across from the Barton Springs Entrance.

CATCHING A RIDESHARE HOME?

Together with local rideshare companies, the City of Austin has designated a pick-up area just outside of ACL Fest. Exit through the Lady Bird Lake Portal and follow the signs across the MoPac Footbridge to the dedicated rideshare pick-up lot.

SCHEDULED CLOSURES

ZILKER PARK GREAT LAWN CLOSURE

Sept. 19 – Oct. 21, closed to the public
Oct. 14, festival load-out ends
Oct. 15 – 21, park maintenance

STRATFORD DRIVE CLOSURE

at Nature Center Dr & Barton Springs Rd

Sept. 21 & 22, 7:00am – 10:00pm daily
Sept. 30 12:01am – Oct. 3 6:00am
Oct. 7 12:01am – Oct. 9 6:00am
Oct. 11 & 12, 7:00am – 10:00pm daily

BARTON SPRINGS ROAD CLOSURE

at Sterzing St & Rollingwood Dr

Residential traffic will be allowed to exit the neighborhood at Sterzing, eastbound to Lamar. All inbound traffic into the neighborhood is closed.
Sept. 30 12:01am – Oct. 3 6:00am
Oct. 7 12:01am – Oct. 10 6:00am

ROADS REOPEN OCT. 3-6

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.

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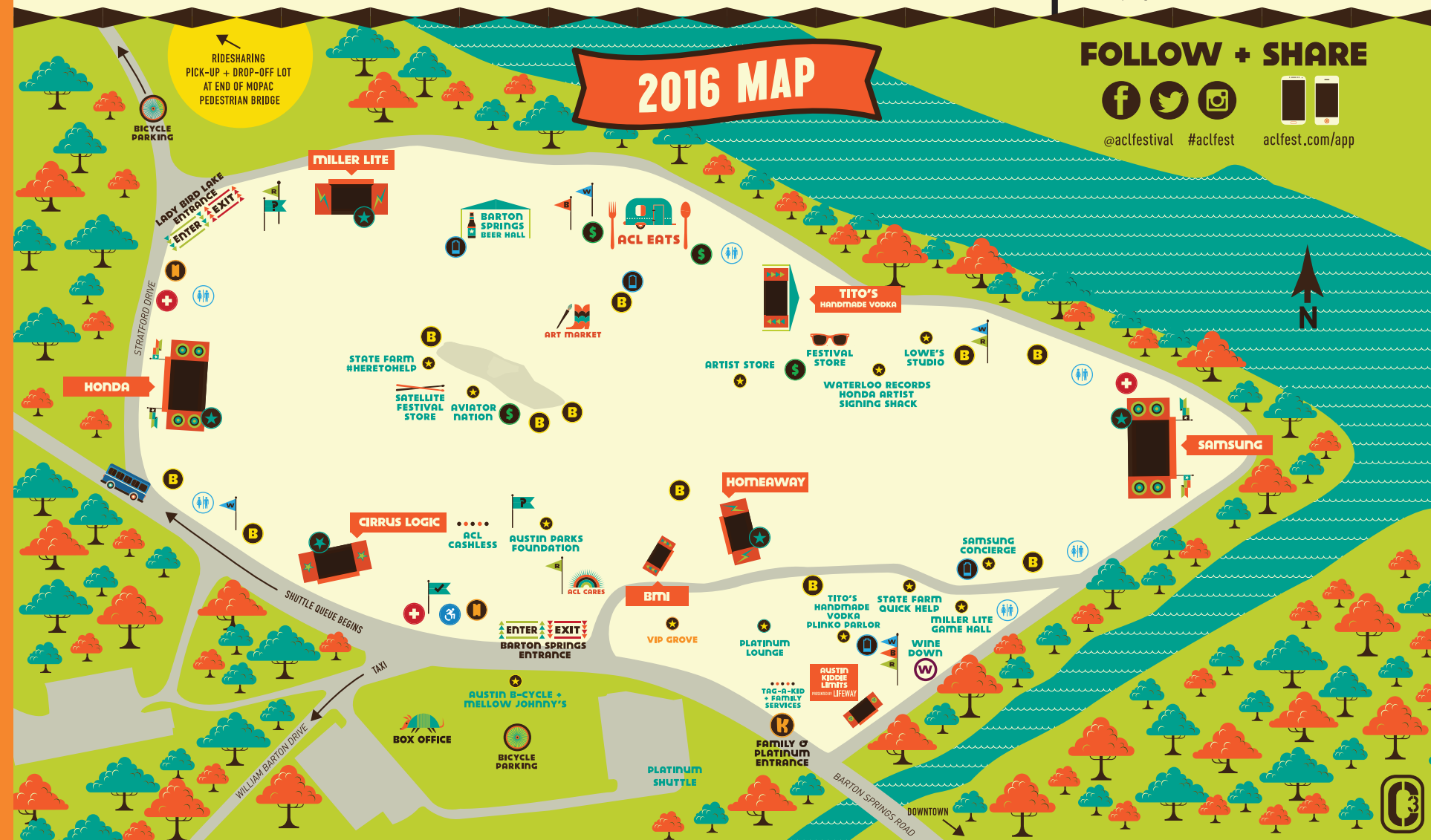
More space and shade has been opened up in our general admission areas. Most notably in the southeast section of the park and Rock Island.

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PREVIEW

PEARL CHARLES

11:30AM, CIRRUS LOGIC STAGE

Veteran of the Driftwood Singers and the Blank Tapes, Pearl Charles emerged solo in a mesmerizing psychedelic haze on last year's eponymous debut EP. The L.A. songwriter digs into her scene's Sixties and Seventies roots, smoky and stoned vox drifting atop dark rolling rhythms that echo Nancy Sinatra's turn with Lee Hazlewood. Cutting surf and folk-psych tones both intimate and expansive.

- Doug Freeman

AMASA HINES 2PM, BMI STAGE

Amasa Hines' psychedelic blast of Afro-funk futurism seems unlikely to have sprung from Little Rock, Ark., but this septet unloads heavy horn and organ-laced rhythms that pull as much from jazz as blues. The outfit's 2014 debut LP, *All the World There Is*, bends world grooves and soulful ballads that explode onstage behind the dynamic energy of frontmen Joshua Asante and Judson Spillyards.

- Doug Freeman

ANDERSON EAST

2PM, SAMSUNG STAGE

Anderson East's brand of blue-eyed soul and R&B culls from his Alabama roots, bringing smooth grooves to Nashville's new wave of Americana. East's debut LP, last year's *Delilah*, garnered producer credits from Dave Cobb and dropped on the starmaker's new imprint Low Country Sound. East, a standard bearer for the next generation of rejuvenated, easy Southern soul.

- Doug Freeman

Margo Price

3pm, HomeAway stage

Last month, Margo Price earned Emerging Artist of the Year at the Americana Music Awards, and her Sunday afternoon ACL set encored. Price is a fixture on the East Nashville scene, but behind this year's solo debut, *Midwest Farmer's Daughter*, the 33-year-old Illinois native joined the top ranks of the new breed of songwriters taking back country music.

"Y'all ready to hear some shit-kickin' country music?" asked Price after opening with Billy Grammer cover "Gotta Travel On."

Throughout her hourlong set, Price hit all the right touchstones, drawing unabashedly on her traditional influences while still asserting her own clear style and voice.

The barrelhouse keys dueling with pedal steel on "About to Find Out" echoed Loretta Lynn's "Fist City," and Price's take on Lynn's "Rated X" applied her as the proper inheritor of the pioneering country iconoclast.

Likewise, additional covers were boldly selected but impressively handled, from Billy Joe Shaver's "The Devil Made Me Do It the First Time" to Doug Sahm's "Give Back the Key to My Heart." Price's own material complemented, "Tennessee Song" burning a Waylon-esque rhythm and "Desperate and Depressed" unloading as a modern working woman's anthem.

Price let her backing quintet loose on Jerry Reed instrumental "Swarmin'," but biting Nashville screed "This Town Gets Around" delivered Price at her most determined, fierce, and raucous. Keeping the festival set in high gear, she avoided the popular, poignant, autobiographical ballad "Hands of Time," closing instead with the crowd singing along to "Hurtin' (On the Bottle)."

Price arrived as an exceptional songwriter, and left as an energetic, charismatic performer to boot.

- Doug Freeman



DAVID BRENNAN HALL



PHOTO BY JOSH WOOD

Amanda Shires 6PM, BMI STAGE

Growing up in Lubbock, Amanda Shires cut her teeth on fiddle. By 15, she was already pulling stints with the renowned Texas Playboys and Billy Joe Shaver, eventually joining the popular indie roots outfit Thrift Store Cowboys.

"I knew I wanted to write songs and tour, so the alternative for me was to move to Nashville and start over there," she says of her transition to solo artist. "When I decided to write songs, I couldn't really do that in Texas because I was just known as a side person."

Shires' sixth album, *My Piece of Land*, is one of her most personal. Written and recorded with Dave Cobb in the final weeks of her first pregnancy, the LP rings raw and confessional with both late-night worries and the wanderlust of a new emerging life.

"At about 33 weeks along in my pregnancy, the doctor suggested that I stay

pretty close to home and not be touring and flying around," she says of last summer's sessions. "I was really left to face

the kind of deep thinking that comes along with being a mother and bringing a child into the world. Some of it was probably hormone induced, and some of it was probably just growing up, but I think the album reflects a lot of the anxieties of home and your sense of home, and what your home becomes."

As for the notion that she and husband Jason Isbell now constitute the power couple of Americana as she hits the road behind her new album, Shires lightheartedly dismisses the idea.

"I thought that was reserved for pop music!" she laughs. "Every couple's a power couple. But it's fun. I have a job I love and a great family, so I'm pretty lucky."

- Doug Freeman

As for the notion that she and husband Jason Isbell now constitute the power couple of Americana as she hits the road behind her new album, Shires lightheartedly dismisses the idea.

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Nathaniel Rateliff & the Night Sweats/ St. Paul & the Broken Bones

4pm, Samsung stage/5pm, HomeAway stage

A Missouri-raised onetime missionary turned frontman – 38 on Oct. 7 (also Flying Lotus' birthday) – Nathaniel Rateliff seemed shocked by the endless sprawl of ACL audience. So much so that he gave thanks upward of eight times throughout the big band's hour onstage. Recalling Seventies Jersey outfit Southside Johnny & the Asbury Jukes, the Night Sweats churned out gospel-brained R&B.

At their best, as on high-energy tracks "I Need Never Get Old," "Look It Here," hit "S.O.B.," a supremely sax-powered "We've Got the Whole Night Left to Lose," and the simmering "Shake," the band pulled off the ideal soundtrack for the citywide party raging in the foreground. Even so, the frontman's gravelly howl, which pops on the band's studio work, fought to be heard over bandmates' (accomplished) playing.

If the Night Sweats sound obviously inspired by Sixties and Seventies soul, Birmingham's St. Paul & the Broken Bones sound like they emerged fully formed from that era. Playing moments after the Night Sweats on the adjacent HomeAway Stage, the eightpiece delivered. What kind of crazy witchcraft did a nerdy-looking white dude with horn-rimmed glasses and a floral blazer have to do to steal Al Green's voice?

Paul Janeway's vocals are insane – a piercing falsetto – and not only does he have the chops, he shimmied around in his gold-studded shoes the whole time. Meanwhile, the band drew mostly from brand-new album *Sea of Noise*, their robust horn section and organs guiding them through "Sanctify," "I'll Be Your Woman," and the hit from 2014's *Half the City*, "Call Me."

During the climax of slow jam "Broken Bones and Pocket Change," Janeway dropped to his stomach while still howling, feigning being dragged backwards, eventually disappearing beneath the golden curtain around the drum kit's platform. It unhinged the audience and rightly so. Janeway's a showstopper, pure and simple.

– Libby Webster

Local Natives 4pm, Honda stage

In 2010, Los Angeles circuit band Local Natives put on a breakthrough set at ACL's burgeoning Austin Ventures stage in support of indie rock staple *Gorilla Manor*. Three years later, they upgraded to the larger Samsung Galaxy stage. Now, in 2016, the band proved stadium-ready late Sunday afternoon during an explosive performance at the Honda stage.

In other words, the Texas state capital remains a special place for Local Natives.

"Austin was one of the first cities to care about us outside of Los Angeles," confirmed keyboardist Kelcey Ayer early on. "You're a huge part of our history."

Their appreciation showed in set opener "Past Lives." The gallop of erratic riffs and glistening synths embodies third effort *Sunlit Youth*. Their major label bow, it shines a mainstream varnish that glosses over some of the group's intricate arrangements of textured guitar layers and intertwining, slow-burned instrumentation. Perhaps because of that, the quintet was quick to please die-hard fans with staple tracks from *Gorilla Manor*. Equally well-received were cuts from the angular, complex *Hummingbird*, whose "You & I" plied an eerie, reverb-cloaked sweep.

Clattered washes of drum rolls coalesced with rustic vocals on the Fleet Foxes-reminiscent "Sun Hands" that culminated into a distorted cacophony. It played out as a loving ode and fitting send-off all in one.

– Alejandra Ramirez



SHELLEY HANM

DAVID BRENDAN HALL



DAVID BRENDAN HALL

Paul Janeway

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SHELLEY HAN

Gregory Porter

6pm, Tito's Handmade Vodka stage

With all due respect to 2015 ACL breakout Jidenna, Gregory Porter is the real classic man. Dressed in a smart vest, tie, and his signature short-billed cap, the cuddly bear of a jazz vocalist treated fans to an array of new American standards in the Tito's tent.

Backed by an ace quartet of grand piano, upright bass, saxophone, and drums, Porter sported the most impressive instrument of the combo: a deep, warm, incredibly rich voice. "Holding On" opened the set, as it does this year's Blue Note Records notable *Take Me to the Alley*, but EDM fans (who were nowhere to be seen) know Porter's voice from the amped-up track of the same name by British knob-tweakers Disclosure.

Jazz acts at Zilker tend to be of the New Orleans party band variety (think Jon Batiste and Trombone Shorty), but Porter's more of a traditional jazz vocalist, with heavy gospel and soul undertones. Nat King Cole would be the most obvious comparison, but if you're searching for influences, "Musical Genocide" offered up clues, name-checking James Brown, Mahalia Jackson, and Earth, Wind & Fire. The California-born singer championed his adopted home base in "On My Way to Harlem," singing the praises of Langston Hughes and Duke Ellington before detouring into a riff on Marvin Gaye's "What's Going On."

"There's a good vibe in here," the recent Grammy-winner, 44, offered midway through. "Some people call that the spirit."

Such a Porter-generated vibe may be better suited for festivals in Newport and New Orleans, but it felt like a breath of fresh air at ACL.

— Thomas Fawcett

Miike Snow 6pm, Honda stage

A veteran touring act, Miike Snow works methodically, seamlessly re-creating its unique math-pop by teasing out all inherent essences and nuance with precision. A spectacle some fans didn't seem to understand, the Swedish/American pop trio gave Honda stagers everything one could ever want in a pop band with a most stately performance.

All three band members – lead singer Andrew Wyatt, plus Christian Karlsson and Pontus Winnberg – are top songwriters for the likes of Bruno Mars and Kylie Minogue, but their best work's made inside the Snow laboratory. Wasting no time by launching directly into the J Dilla-soaked "My Trigger," the audience was immediately reminded why Snow connects: Wyatt's golden voice, which actually gains considerable luster during live performance.

Songs like "Paddling Out" were played with hurricane force and technical exactness, though you wouldn't always know it by the threesome's emotionless gestures. Hip-hop sensibilities found in "Heart Is Full," complete with a chopped Etta James sample, ran a bit left of the crowd's sweet spot. "Black & Blue," initially electro blue-eyed soul, converted into a sunny, guitar-laced jam over house signatures.



DAVID BRENDAN HALL

On sing-along closer and crowd favorite "Animal," Wyatt wailed, "I'm still trying to make my mind up/ Am I free or am I tied up," working up to an extended reggae/psych freak-out flourish. At their creative zenith on the Honda stage, Miike Snow perfected a brand of progressive and mature pop.

— Kahron Spearman



GARY MILLER

LCD Soundsystem

8pm, Honda stage

My favorite picture of all of my nine years at ACL Fest was captured last time LCD Soundsystem took to Zilker. It was 2010, and James Murphy and company had just put out third album *This Is Happening*. My three friends and I waged a full-tilt dance party in the middle of their late-afternoon set.

The shot shows the four of us all laughing mid-movement, completely unaware of the camera as we pulsated to anthemic album opener "Dance Yrself Clean." Or at least that's the mythology the image took on, because at this venture we're not entirely sure what song was playing at the time. Six years on, watching a band I never thought I'd have the opportunity to see again, it wasn't the beat drop of "Dance Yrself Clean" that made me remember the photo, but the ode to slowing time down, "All My Friends," which closed LCD Soundsystem's Sunday night headlining set.

The magic in LCD Soundsystem's 90-minute show at the Honda stage was less about their legacy than it was about what's been lost since then. As the eightpiece filed onstage during opener "Us v. Them," the first point of departure from the norm was how a mostly electronic act could maintain so many band members given how easy it would be to cut personnel in half with pre-programmed sound. Moments like when James Murphy picked up a double cowbell to join in the percussive melee set forth by two dedicated drummers during "Daft Punk Is Playing at My House" seemed shockingly ambitious in the age of laptop producers.

Equally impressive was Murphy's voice in a live festival setting. Clear vocal runs over "I Can Change" made him sound like Morrissey, even if the latter doesn't have to battle for prominence over funky basslines and synthesizer flourishes. Even when the pace slowed down for piano-driven ballad "New York, I Love You but You're Bringing Me Down," Murphy's voice carried effortlessly sans effects.

When the familiar staccato piano plinks of "All My Friends" rang out, joined by an expectant bass and eventually a climbing electric guitar refrain in between verses, I found myself ruminating on a few things: How can a band that hasn't put out music in six years sound so fresh and relevant? Have we lost something with the prominence of technology in music?

And most importantly, where are my friends tonight?

— Abby Johnston



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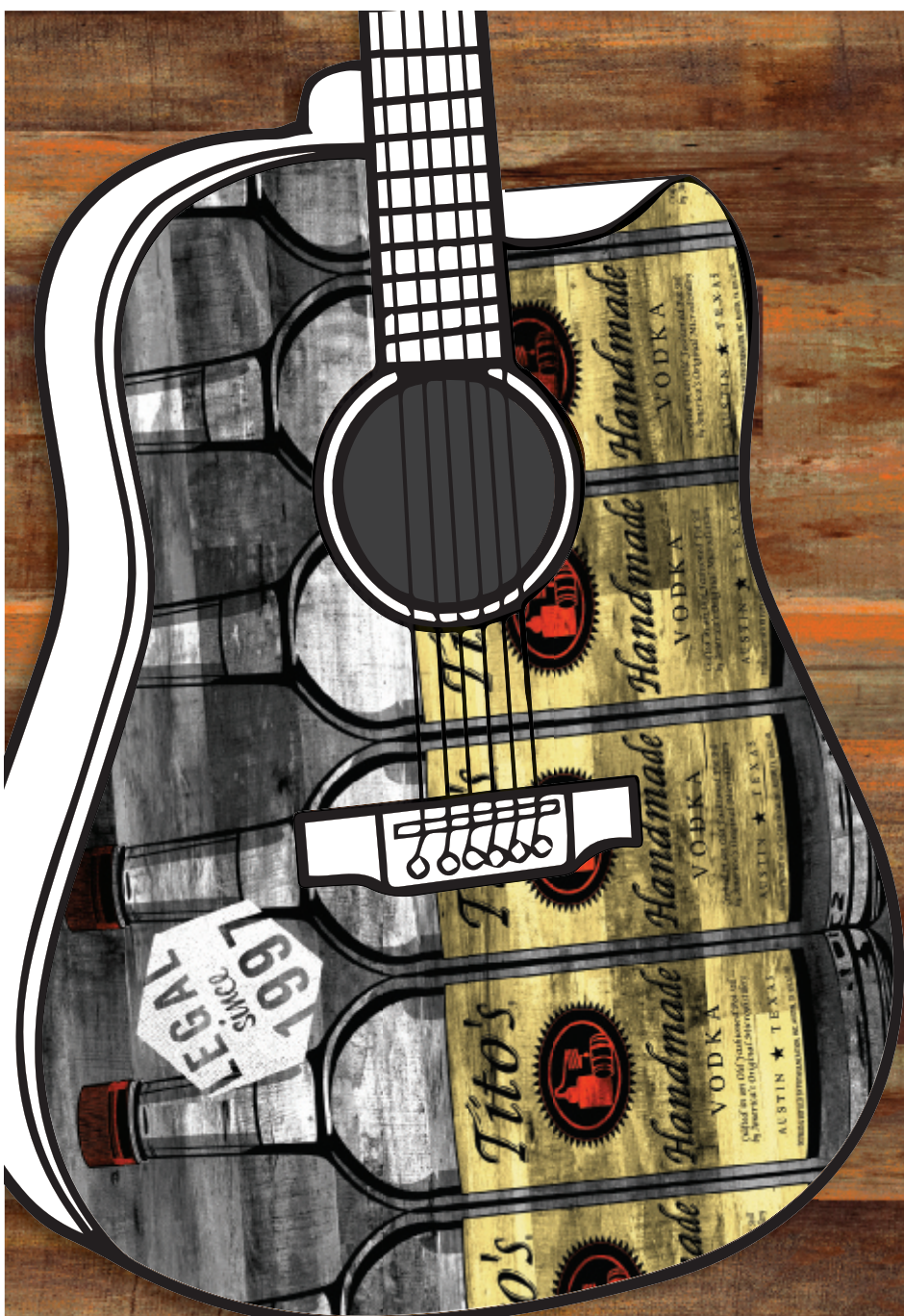
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Homegrown BY KEVIN CURTIN

ASLEEP AT THE WHEEL (Fri., 12:15pm, Honda stage) Will the four-plus-decade Western swing juggernaut leave its frontman behind to guest with Willie?

BLUE HEALER (Sat., 6:30pm, BMI stage) David Beck, bassist/vocalist of disbanded Americana darlings Sons of Fathers, now leads this chill rock trio.

CHARLIE BELLE (Sun., 12:15pm, Tito's Handmade Vodka stage) Alterna-pop duo of guitarist/vocalist Jendayi Bonds and her brother, drummer/vocalist Gyasi Bonds.

GINA CHAVEZ (Fri., 4:45pm, Tito's Handmade Vodka stage) Bilingual indie-folk with pan-Latin influences and a strong social conscience.

KEEPER (Fri., 11:30am, Miller Lite stage) Synth 'n' soul vocal triad. Imagine if Destiny's Child listened to Portishead.

LINCOLN DURHAM (Fri., 12:15pm, Tito's Handmade Vodka stage) Histrionic one-man band resembles Jack White on a southern gothic kick.

MAGNA CARDA (Sun., 11:30am, Miller Lite stage) Rapper Megz Kelli's clever, laid-back flow hits like a perfectly rolled blunt, while sonic mastermind Dougie Do's dreamy production adds another layer to the band's R&B/jazz.

NAKIA & THE BARTON HILLS CHOIR (Sat., 12:30pm, Austin Kiddie Limits) Austin's equivalent to Joe Cocker sings with a youth choir known for eclectic song choices.

WILLIE NELSON (Sun., 6pm, Samsung stage) Austin music's Gandalf, 83, opens his stash box of unassailable country classics in his ACL debut.

PHOTOS BY TODD V. WOLFSON



Charlie Belle



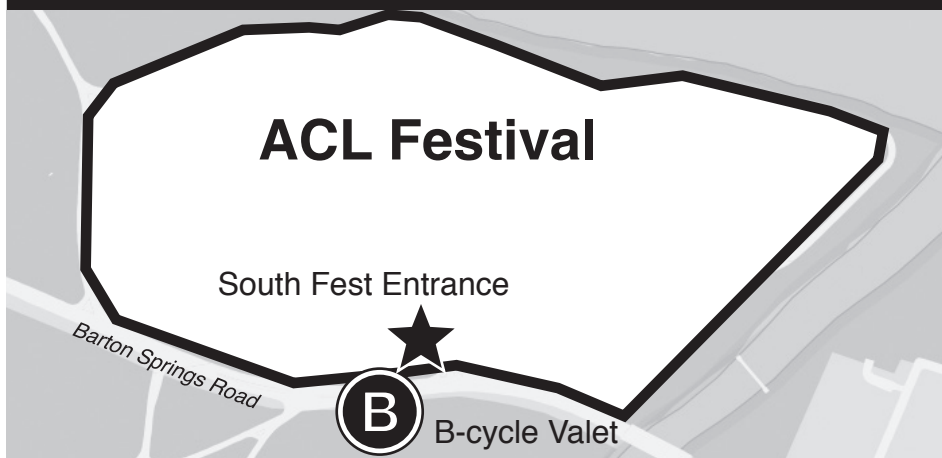
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ACL FEST LATE-NIGHT BY BRYAN ROLLI

Magna Carda



FRIDAY, 10/7
Two Door Cinema Club, Jack Garratt, Stubb's
Banks & Steelz, Magna Carda, Antone's
Nothing but Thieves, Struts, Wrecks, Emo's
Gallant, RKCB, Parish
SNBRN B2B Dr. Fresch, Vulcan Gas Company
Grace Mitchell, Stubb's (inside)

SATURDAY, 10/8
Tory Lanez, Mick Jenkins, Smino, Empire Control Room
James Hunter Six, Los Coast, Continental Club
Amasa Hines, Lamberts
LL Cool J, Z-Trip, Lizzo, Stubb's
Brett Dennen, Zach Torres, Antone's
Oh Wonder, Kevin Garrett, Parish
Bob Moses, Weval, Vulcan Gas Company

SUNDAY, 10/9
Kings of Harmony Plus One, Stubb's gospel brunch
Porter Robinson, Madeon, Fakear, Robotaki, Emo's

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Foraging Near Zilker



1) CHUY'S With hubcaps, colored lights, and a velvet Elvis, this is Austin-style Tex-Mex at its tacky, funky best. It's almost always busy, but the chips and creamy queso are worth the wait. 1728 Barton Springs Rd.

2) THE PICNIC A curated selection of some of Austin's best food trucks – including Turf N Surf Po' Boy, Hey! You Gonna Eat or What?, 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, and vegan and gluten-free grab and go. 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) JULIET RISTORANTE This new Italian contender offers an elegant dining room and one of the best patios in Austin. Try the negroni flight if you just can't make up your mind. 1500 Barton Springs Rd.

9) HOUSE WINE A simple menu does the affordable wine list justice at this cozy, homey spot. 408 Josephine.

10) SOUTH AUSTIN SOCIAL Tucked behind Thom's Market, SAS features some strong contenders for Austin's food truck crown – including Boca, Gibroni's, Unity Vegan Kitchen, and Gemma Love. 409 Jessie.

11) 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.

12) 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.

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

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

15) 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.

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

17) 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.

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

19) 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.

20) 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.

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

22) 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.

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

24) 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 *huítlacoche*, this place is a must. 1816 S. Lamar.

25) 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.

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

27) 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.

28) 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.

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



Juliet Ristorante






JOHN ANDERSON

The ABCs of ACL Eats

SNACKING AT THE FEST IS ELEMENTARY **by Brandon Watson**

- A**gave and watermelon in a GoodPop frozen treat
- B**urgers from P. Terry's, and Wholly Cow, and Hat Creek
- C**old brew from High Brew Coffee to get you to the last set
- D**rinks from Maine Root when you start to sweat
- E**ast Side King, but you knew that, bruh
- F**rozen bananas – from Bananarchy, duh
- G**rilled cheese from Burro's, the fancy kind
- H**aute cuisine from Lonesome Dove when you're tired of the grind
- I**ndian from Lamba's, some gluten-free
- J**uice from JuiceLand, make it three
- K**imchi fries from Chi'Lantro for your whole crew
- L**emonade from Shade Tree for just you and your boo
- M**exican vanilla ice cream from Amy's when you start to feel hot
- N**achos from Salt Lick, you really better ought
- O**rders a Way South Philly cheesesteak, not so tough, or a
- P**ita from Tino's filled with all sorts of great stuff
- Q**uick! Do you want Mighty Bird or Mighty Cone? Or, a
- R**oot beer shaved ice from Snowie's might set the tone
- S**lices from Austin's or Southside Flying Pizza
- T**amale Addiction tamales from the time of Chichén Itzá
- U**niversally loved eateries like Trudy's, Torchy's, and Tiff's Treats
- V**egan baked goodies from Skull & Cakebones. Sweet!
- W**arm barbecue from Micklethwait, new to the fest
- X**marks the spot for mmmpanadas. #blessed
- Y**ou can't leave without trying something from Peached Tortilla
- Z** has nothing to do with Freebirds, but neither does the Crimea.

Austin Rideshare Guide

Service	Cost per mile/minute	Other costs	Other features
 Fare	\$1.20/ \$0.25	\$2 base; \$2 fare fee; \$5 minimum; \$5 cancellation fee	Company pays 10% to drivers for referrals; drivers keep 100% of tips; able to schedule rides
 Fasten	\$1.15/ \$0.15	\$1.50 base; \$2 ride fee; \$5 cancellation fee	No surge pricing; real-time fare meter; only takes a dollar from driver fares, plus \$1.50 insurance fee
 Get Me	\$2.05/ \$0.23	\$1.50 safety & security fee; \$0.35 "state" fee. There is a differential for night rides.	No surge pricing; also a delivery service
 RideAustin	\$0.99/ \$0.25	\$1.50 base; \$1.50 safe ride fee; 1% Austin TNC fee; \$5 minimum	Drivers get 100% of the fare minus the city and booking fee; optional "Round-up" to the nearest dollar for charity
 WingzAround	Flat cost	Flat cost depending on pax count and distance	

Find out more about the myriad ways to get to and from ACL including shuttles, biking, Car2Go, and more at austinchronicle.com/acl.



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MetroRapid

Ride the 801 N Lamar/S Congress to Republic Square to catch the FREE ACL Shuttle. The Shuttle pickup point is located close to Republic Square Station at 4th and Guadalupe Streets.

Ride the 803 Burnet/S Lamar directly to ACL. There's no need to leave your seat until you arrive at Barton Springs Station. From there, follow Barton Springs Road west to Zilker Park.



ACL Shuttles

ACL Shuttles operate from Republic Square and will offer FREE rides to Zilker Park. Shuttle service begins at 10:30 a.m., and the final shuttle returns from the park at 11 p.m. each day of the festival.



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