"We’ve recorded an album October through January and now we’re finally closing in on a record deal," she explained. "In the past, our albums have been one experience and the live show is another. This album will bring it together."

The LP, as yet untitled, was recorded by Seattle producer Adam Kasper (Pearl Jam, Foo Fighters, Queens of the Stone Age), and yielded 21 tracks. Larson says she hopes to have it out early next year.

Bluegrass/folk great Peter Rowan put on one of Saturday’s best sets with his Twang & Groove project, bringing a small, but dedicated audience to an uproar with the masterful execution of originals “Land of the Navajo” and “Panama Red.”

Latin music orchestra Grupo Fantasma scored the biggest daytime crowd with their extended set that included a cover of Talking Heads hit “Burning Down the House” for an encore. Breakout honors go to Brooklyn quintet Lucius, who stunned a largely unfamiliar audience with the extravagant harmonies, drum circle breakdowns, and latent heaviness of their playful pop music. Mid-set, an anniversary dedication for two audience members turned into a heart-melting, onstage marriage proposal.

“That was a real honor to be part of a moment they’re going to cherish for the rest of their lives," singer Holly Laessig gushed backstage. "I guess our music inspires love."

Lucius made the most of their Texas time, adding a secret, afterhours riverside set that night and a house party in Austin.

Local singer/guitarist Max Frost led a band of mostly Blues Mafia bandmates through a solid set that drew big reactions for his radio-ready tunes “Nice and Slow” and “White Lies,” though a noticeable volume issue kept him from dominating on his guitar solos.

A sober, healthy-looking Aaron Freeman (aka Gene Ween), who required an alcohol-free backstage, played a memorable unplugged set that took off when he busted out a wealth of Ween gems including “I Don’t Want to Leave You on the Farm,” “Object,” and “Pork Roll, Egg, and Cheese.”

“Do you guys want to come up and do this one?,” asked Freeman looking to the side of the stage before ushering up Greg Gonzalez, Beto Martinez, and Matthew Holmes of Grupo Fantasma for an assist on fan favorite “Buenas Tardes Amigo.” They weren’t the only locals (see photo gallery) collaborating with a big name.

Spoon’s Jim Eno was spotted banging bongos on stage with III!, whose 2013 disc Thriller he recorded and produced at his Public Hi-Fi studio in Austin. Eno appeared to be having the time of his life, jumping between bongos and a small drum kit for the group’s disco rock throwdown that had the whole festival dancing – many onstage with the band. Backstage after the set, the drummer confirmed that he’ll begin tracking the next Spoon record this week in Austin.

Finishing the night with another Silent Disco, this one featuring excellent femme-fronted hip-hop crew Magna Carta, I crawled into the top bunk of old van, said my prayers, and slept like corpse. I woke up in Bandera.

The earth had moved beneath me, naturally. Utopia had escaped without a goodbye. My return, though, is guaranteed as long as they put on this festival.