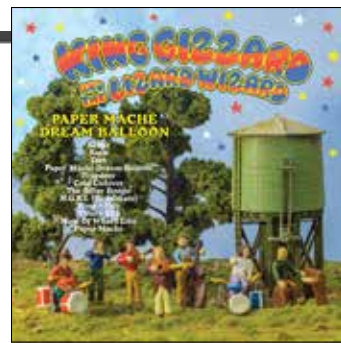




**SQUEEZE**  
**CRADLE TO THE GRAVE**  
CAROLINE

**Squeeze** formed in 1974, shortly after Chris Difford and Glenn Tilbrook had begun their songwriting partnership, brought together by an ad in a sweetshop window. By 1977 they had made their recording debut and enjoyed a string of hits which lasted until 1982, the maturity of their songs outliving their initial burst of chart activity on the back of New Wave. Over the years there have been solo careers and occasional separations, but the Ivor Novello Award-winning songwriting duo got back together eight years ago to relaunch **Squeeze**. Now, at long last, the power pop legends are back with **From The Cradle to the Grave** – an album of brand new material that finds the duo’s wit and hooks intact. Chris says of their fresh songs: “We’ve grown up a lot in the last few years, musically. For the first five years back together, we were saying ‘this is where we came from’. Now, this is where we are. We still love and own our past, but as musicians we needed to grow.”



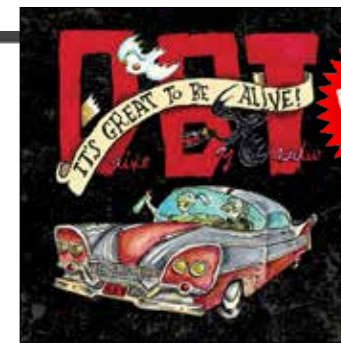
**KING GIZZARD AND THE LIZARD WIZARD**  
**PAPER MACHE DREAM BALLOON**  
ATO RECORDS

Like many of the world’s greatest artists, **King Gizzard and the Lizard Wizard** is one of the most difficult bands to pin down. The Australian-based septet constantly zig when you think they’re about to zag. For their latest opus, they initially thought it was going to be filled with the darker, heavier material that the band has been playing live of late. But the band soon decided that it was time to put aside the longer, more conceptual pieces and go in a completely new direction. Hence, the band’s seventh album **Paper Mâché Dream Balloon** was recorded using nothing but acoustic instruments. The result is a lovely, lilting pop masterpiece that still evokes a more pastoral, communal feel without losing its eclectic charm, as evidenced by the rambling pulse of T. Rex (“The Bitter Boogie”), the free-spirited bliss of The Free Design (“Dirt”), and the countryside wanderings of late ‘60s Kinks (“Bone”, “Most of What I Like”).



**PRIMUS**  
**PRIMUS & THE CHOCOLATE FACTORY: 5.1 SURROUND SOUND EDITION**  
ATO RECORDS

**Primus** – **Primus & The Chocolate Factory: 5.1 Surround Sound Edition** **Primus** is back and stranger than ever with their delicious new studio album, **Primus & The Chocolate Factory** – a tribute to the weird and wonderful world of Willy Wonka. **Primus’** classic lineup – Les Claypool, guitarist Larry Lalonde, and drummer Tim “Herb” Alexander – is reuniting for a darker, tripped-out take on the classic 1971 musical **Willy Wonka and the Chocolate Factory**. “I really wanted to pay homage to a film that was very important to me as a kid and very influential to me musically,” says Claypool. “So that’s what we did. And as opposed to just going in and recording the songs and playing them the way they are in the film, we twisted them up a bit...twisted them up a lot.” And now this strange trip is even stranger thanks to this new 5.1 surround sound mix. If that wasn’t enough, this special edition also comes with an extra disc of live sweets from the band’s 2014 tour.



**DRIVE BY-TRUCKERS**  
**IT'S GREAT TO BE ALIVE!**  
ATO RECORDS

“Once upon a time my dream was to play in a Rock and Roll Band...” begins the Patterson Hood-penned liner notes of **It’s Great To Be Alive** – a new 5 LP / 3 CD deluxe album recorded over three nights at San Francisco’s historic Fillmore Auditorium. “We originally began thinking of ‘The Live Album’ (as we called it for several years) as first and foremost a collection of songs spanning our entire career as **DBT**,” Patterson further explains. “Part of the joy of this incarnation of the band has been digging back and seeing what this band can do with songs from various periods of our history. I’m proud of every lineup we’ve had and of the records that we’ve made, but this incarnation has brought a primal energy and personal camaraderie to the process that takes it all to new levels and we’ve been really excited about capturing that.”



**ALABAMA SHAKES**  
**SOUND & COLOR**  
ATO RECORDS

“We took our time to write this record, and I’m really glad we did,” says Brittany Howard, lead singer and guitarist of **Alabama Shakes**, about the band’s new album **Sound & Color**. “It’s even harder now when people ask, ‘What kind of band are you?’ I have no clue.” Rather than rest in “Southern Drag” purgatory, **The Alabama Shakes** find the perfect balance of RnB dynamism and “weird guitar band” only to burn it down and rise again as a powerful apparition that will haunt the pure analogue signal path that runs from your ears to your ass. Just check out the bluesy groove of “Shoegaze” or the garage-rock freak-out on “The Greatest” and the psychedelic space jam “Gemini,” or the tightly-coiled funk of “Don’t Wanna Fight.” Long instrumental intros and passages create hazy atmosphere, and then the intensity of Howard’s vocals snaps everything back into riveting focus. You need this.



# caroline

## Mixtape



“RETURNING HOME BRAIN DEAD  
AND YOU INJECT THE LIFE  
APPEAL TO ME LOVE  
REMAKE, REBUILD, REVISE”  
KING GIZZARD AND THE LIZARD WIZARD



**BRANDI CARLILE**  
**THE FIREWATCHER'S DAUGHTER**  
ATO RECORDS

**The Firewatcher’s Daughter** is the newest collection of songs from golden-voiced singer / songwriter **Brandi Carlile**. The 12-song album explodes with energy, urgency and pristine harmonies and represents the start of a fresh chapter for **Carlile** and her longtime collaborators Tim and Phil Hanseroth – also known as “The Twins.” **The Firewatcher’s Daughter** was recorded almost entirely as first takes without any demoing and result is immediate and electrifying. “The Eye,” a song influenced by Crosby, Stills and Nash, is so intimate and hushed you can hear the quiver of **Brandi’s** voice in a flawless 3-part harmony. Lead-off track and first single “Wherever Is Your Heart” captures a fiery intensity. The creative spirit of the album is also exemplified in **Brandi’s** sold-out Pin Drop Tour, where **Brandi** and The Twins performed songs new and old without any amplification. **The Chicago Tribune** attributed Carlile to proving “that sometimes music has more to say than speakers can communicate.” Indeed.



**TREY ANASTASIO**  
**PAPER WHEELS**  
ATO RECORDS

**Paper Wheels** is the 10th solo album from Phish frontman (and recent Grateful Dead participant) **Trey Anastasio**. **Paper Wheels** features the classic **Trey Anastasio Band (TAB)** line up of drummer Russ Lawton, bassist Tony Markellis, and keyboardist Ray Paczkowski, augmented by a full horn section. Produced by **Anastasio** and longtime collaborator Bryce Goggin, **Paper Wheels** was recorded last year at The Barn, the Phish founding guitarist’s Vermont farmhouse-turned-rehearsal space/recording studio. Taking a cue from the energetic immediacy of classic Stax Studio recording sessions, TAB worked fast and loose, playing together live in The Barn and wrapping up tracks after one or two takes. Songs like the funk-driven “Bounce” and the elegiac “Invisible Knife” (written solely by **Anastasio**) are among the legendarily diverse artist’s most infectious and inventive, alive with creative vigor, robust musicianship, and true soul power (see the complete tracklisting below).



**RAYLAND BAXTER**  
**IMAGINARY MAN**  
ATO RECORDS

**Rayland Baxter** was born in Nashville, but he sounds like he was born in a Wes Anderson film. Growing up, Rayland Baxter’s father Bucky (a multi-instrumentalist for Bob Dylan, Steve Earle and Ryan Adams, among others) made sure music was just a natural part of life, a soundtrack to childhood. “I grew up around pedal steel melodies,” **Baxter** says, “not knowing how later in life it would shape me and how I sing or place lyrics in a song.” He’d met Dylan and become friends with a young Justin Townes Earle—back then, they were just two kids who knew their dads were gone frequently. Eventually that dad came back with a guitar, and **Rayland** went off on journeys of his own, in American and abroad. Eventually, he lived enough to write songs that held a touch of twang and a lot of The Kinks. **Imaginary Man** is a fine howdy-do.



**SORORITY NOISE**  
**JOY, DEPARTED**  
TOPSHELF RECORDS

The follow up to last year’s debut record **Forgettable**, **Joy, Departed** is a dynamic and thrilling step forward for **Sorority Noise**. One year, two music degrees and a whole lot of openness and expression went into the creation of this beautifully crafted record. “[Before this record], everything was just scattered songs I’d been working on for two or three years,” frontman Cameron Boucher explains. “Going into this record, I’d used up all of my old songs.” **Joy, Departed** was written over a three-month period of my life. There are points where I look back and look forward, but it’s definitely more lyrically focused on a set time and experience in the present. There’s a sense of cohesion on this record.” With an album full of lovely orchestral swells, Weezer-esque guitar solos and cheery pop hits, **Sorority Noise** shows off their versatility and talent on **Joy, Departed**, creating a perfect front-to-back record.



**TOE**  
**HEAR YOU**  
TOPSHELF RECORDS

**toe** is a Japanese group who are well-loved postrock circles, though their song structure and dynamics are similar to many popular math rock artists. The vast majority of the music is instrumental, driven the swift, powerful drumming and bright, plucky guitars. Additionally, the compositions have repetition from typical rock motifs, but use very subtle changes in beat and rhythm to form a unique sound. The band has changed their sound over their musical tenure by incorporating acoustic guitars, Rhodes piano, and vibraphones. The band tours regularly in Japan, and can most notably be compared to acts such as Pele and The Album Leaf, but way more exciting. **Hear Now** is **toe’s** long-awaited 3<sup>rd</sup> album and it finds them moving into thrilling new territory – the rhythms are more intricate, the melodies are more gorgeous, and the textures are sublime – think Battles meets Blonde Redhead. You need this.

