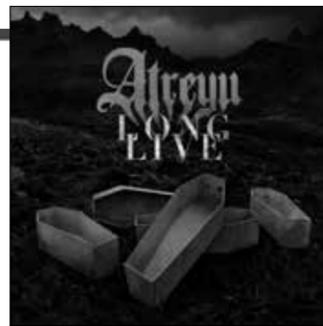




**LUCERO**  
**ALL A MAN SHOULD DO**  
ATO RECORDS

*All A Man Should Do* contains some of the most resonant lyrics **Ben Nichols** – the driving force behind stalwart Memphis booze rockers **Lucero** – has ever written: Lyrics dealing with the duality of relationships, getting older, finding where you want to be in this world. Working with producer Ted Hutt for a third time at the famous Ardent Studios, **Lucero** felt comfortable enough to take some chances with a palette of new tones that sound understated yet powerful. The album also marks the first time **Lucero** have put a cover song on a record – Big Star’s “I Fell in Love with a Girl” and having Jody Stephens sing back-up. “Having Big Star actually sing on your cover of a Big Star song that you’re recording at Ardent Studios – it doesn’t get much more exciting than that,” says Nichols. It does, actually: but you’ll have to hear the rest of the record.



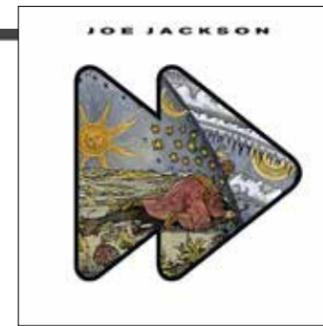
**ATREYU**  
**LONG LIVE**  
SPINEFARM RECORDS

**Atreyu** are perhaps the quintessential metalcore band. You remember the ones: Swoopy hair, white belts, names that were either short and precise or like the first line of a poem that was best kept in your journal. But besides those superficial details, kids love **Atreyu** because they were a powerful fucking force of a band that obliterated rooms the world over with their unique amalgam of punk fury and metal’s brute technicality. They worked really hard up until 2011 when, after touring intensely behind 2009’s *Congregation of the Damned* they decided to take a hiatus that, judging by *Long Live*, did them some good. Says Blabbermouth.net: “**Atreyu** sound terrific inside their element (and even the moments where they branch out) and *Long Live* will be worth the wait for those who’d thought this band, one of metalcore’s hottest commodities a decade ago, had burned themselves out for good.”



**FORT LEAN**  
**QUIET DAY**  
OOH LA LA RECORDS

**Fort Lean** released two early EPs, earning glowing reviews in *The New York Times* and shows with HAIM, Future Islands, and Unknown Mortal Orchestra. *Quiet Day*, the debut LP, is a collision of moods and tones, approachable and ambitious but delivered with a sideways subtlety. The collective songwriting is cohesive yet contains the disparate perspectives of its five writers. “It’s a warped normalcy,” says Keenan (the singer). “There are elements in our music that you might think you’ve heard before but they translate to something different when the parts come together.” Layers of sound interweave, blending the familiar and unfamiliar. In their words, it’s like a bootleg vacation, the idea of an escape that is compromised or somehow undercut; a kid on holiday with his parents, free but for the hotel walls. This is versatile stuff, appropriate for a crowd at a party or for the introspective headphone. Welcome to **Fort Lean**.



**JOE JACKSON**  
**FAST FORWARD**  
SHARP PRACTICE PRODUCTION

*Fast Forward*, the new album from pop iconoclast **Joe Jackson**, features four sets of four songs recorded in four different cities. In New York he recorded with Bill Frisell on guitar, Brian Blade on drums, his longtime bassist Graham Maby, and jazz violin star Regina Carter. These sessions feature a cover of Television’s “See No Evil.” In Amsterdam, **Jackson** was joined by frequent collaborators Stefan Kruger and Stefan Schmid, the Concertgebouw orchestra, and the project’s only guest vocalist, 14-year-old Mitchell Sink (from the Broadway musical “Matilda”). In Berlin, **Jackson** recorded with: acoustic bass master Greg Cohen (Tom Waits, Ornette Coleman, Bob Dylan) and Tindersticks drummer Earl Harvin. These sessions produced the album’s second cover, **Jackson’s** modern English take on the 1930s German “Kabarett” song “Good Bye Jonny.” **Jackson** then traveled to one of his favorite cities, New Orleans, to record with an alllocal cast including three members of Galactic and saxophonist Donald Harrison.



**CITY AND COLOUR**  
**IF I SHOULD GO BEFORE YOU**  
DINE ALONE RECORDS

Dallas Green has toured the world, released numerous albums (one most recently as You+Me with Pink) and collected scores of accolades. He considers *If I Should Go Before You* – the new album from **City and Colour** to be a band record, where the input of these trusted comrades was of the upmost importance. Even more pivotal was trying to capture the essence of their live show symbiosis in the studio; which comes through with an undeniable force. With instrumentation recorded live off the floor, it comprises every part of the person Green has become over the years: chugging ballads that tug at the gut, aching confessionals set to slicing guitars, little licks of pedal steel for his new southern-swept soul, moody distortion from punk rock roots. *If I Should Go Before You* acts like a roadmap, showing that none of these were simply “projects,” but they were part of the same whole.

# caroline

## Mixtape



“I WILL STAND BENEATH THE SILVER MOON RISING, WAITING TO RESURRECT OUR LOVE”  
- CITY AND COLOUR



**EMILIE & OGDEN**  
**10000**  
SECRET CITY RECORDS

“All these half-tones of the soul’s consciousness create in us a painful landscape, an eternal sunset of what we are.” Says Fernando Pessoa in *The Book of Disquiet*. It seems the young harpist, **Emilie Kahn** (and her harp, **Ogden**), has little in common with the 20th century Portuguese controversialist. And yet Pessoa’s words could not have more accurately described the vivid sentiment embodied in **Emilie’s** work, ringing especially true in the Montreal-based singer-songwriter’s debut, *10 000*. Longing, anguish, and love emerge from its sound and travel through your trembling flesh. **Emilie’s** immersive universe is made up of countless rooms, dissimilar yet housed under the same roof. Here, a folk-art Nouveau ballad (Blame) beckons; there, a pop song pays tribute to the inaccessible (“Ten Thousand,” the deftly altered recollection of a biblical passage: “ten thousand talents that you’ll never see”); elsewhere, a musical novel dwells on end of an imaginary romance (“White Lies”).



**MY MORNING JACKET**  
**CIRCUTAL**  
ATO RECORDS

*Circuital* was the first album **My Morning Jacket** had made in Kentucky since *It Still Moves*, recording it in the gymnasium of a Louisville church under the aegis of producer Tucker Martine. “As a group, we’ve always been hoping to find ‘our guy,’” says James. “And we’ve worked with some great people, but we’d wanted to find someone who was, like, ‘one of us.’” At the group’s insistence, the album was recorded live, with few overdubs; James’ vocals were recorded at the same time as the band’s performances. “We were going for full takes; we wanted everybody running back to the control room afterwards, freaking out and wanting to listen back to the take,” remembers James. Likewise, *Circuital* is another rich offering from one of America’s finest bands. – you’re gonna be freaking out, too.



**GLASS ANIMALS**  
**ZABA**  
HARVEST

**Glass Animals** vocalist and songwriter David Bayley draws influence for both music and artwork from his involvement in the world of medicine and neuroscience (at just 23 years old, he has studied both) creating a sound with its roots spread between the electronic and live instrumentation. Having previously recorded all their music in an isolated, home-built studio (“The Shed”), deep in the forests of Oxfordshire, **Glass Animals** moved with the band to the more urban surroundings of Paul Epworth’s London studio to start work on their debut album *Zaba*. Inspired by his new urban environment, not to mention Kanye West and Charles Darwin, Nina Simone and the Velvet Underground, *Zaba* is a rich and textured work that somehow sounds both urgent and blunted; laid back yet graced with big choruses... Sort of like Shuggie Otis jamming with Radiohead. It’s also a trip on headphones – just crank up “Goopy.” You’ll be hooked.

REVISITING THIS FAVORITE!



**THE BOTS**  
**PINK PALMS**  
FADER LABEL

**The Bots** are band-mates Mikiiaoh Lei (Lead Vocal, Guitar, Bass) and Aniaiah Lei (Drums & Percussion, Backing Vocal). They recorded their first album together when they were just 15 and 12, respectively. After self-releasing a handful of EPs and logging multiple tours, the release of their *Sincerely Sorry* EP spurred *The New York Times* to predict “They are on the cusp of stardom.” Now **The Bots** have a debut full-length, *Pink Palms*. The album was recorded in Los Angeles and produced by Justin Warfield and Yeah Yeah Yeah’s Nick Zinner. The *Los Angeles Times* premiered the record and called it “a mash of frenetic garage rock and lush indie rock.” Says Apple Music godhead (and former BBC 1 DJ), Zane Lowe **The Bots’** new single, “All I Really Want: “**The Bots** make brilliant, weird rock & roll music. And the future - a big part of it - belongs to them.” Indeed.

REVISITING THIS FAVORITE!



**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.

REVISITING THIS FAVORITE!