



**QUILT  
PLAZA**

MEXICAN SUMMER

*Plaza* is the third album by **Quilt** – a name implying a meeting place, a crossroads, a coming together. In the space of ten songs, *Plaza* clarifies **Quilt's** musical stance of a congregation, mixing folk, pop-psych, and wanderlust into a common ground where each form takes on the characteristics of one another to create something wholly satisfying, styles and sentiments hand in hand, the purest and sharpest distillation of **Quilt's** group aesthetic to date. On *Plaza*, **Quilt** has pivoted their sound on a new foothold. The guitars shimmer, squawk, warble, swell, and tense up. The organs and synths flow in the background as mood-enhancers. The drums dig in a little deeper. We hear flutes and harps, a string quartet, grand pianos and Casios, feedback and distorted violas. Among all these sounds the group's shared and solo vocals showcase some of the strongest lyrics and hooks the band has made to date. *Plaza* showcases a tighter, more concise version of **Quilt**, particularly as the members have learned to encourage each other's strengths and allow each other to confidently exist as distinct voices cooperating within a very intimate creative space; their songcraft has tightened up, their singing now crystal clear, vis á vis personal experiences of loss, frustration and isolation.



**JUDAH & THE LION  
FOLK HOP N ROLL**

JUDAH & THE LION

Years before forming one of Nashville's most genre-bending bands, the members of **Judah & the Lion** grew up in separate corners of the U.S., listening to every type of music that came their way. They loved it all: the twang of folk, the beat of hip-hop, the drive of rock & roll, the punch of pop. Later, after college brought all four musicians to Tennessee, it only made sense to combine those different backgrounds – and different sounds – together. With their second full-length album, *Folk Hop N Roll*, the guys shine a light on the place where their influences overlap. It's a wide-ranging sound, with fuzz bass, hip-hop percussion, distorted banjo riffs, and super-sized melodies all stirred into the same mixing pot. "There's no boundaries," says frontman Judah Akers, who shares the band's lineup with drummer Spencer Cross, mandolin player Brian Macdonald, and banjo wiz Nate Zuercher. "We wanted to make something raw, something with attitude. We all grew up loving these hip-hop beats, so why not make an album that has the grit of Run DMC or Beastie Boys, along with all the folk instruments that we play?" Produced by Dave Cobb (Jason Isbell, Sturgill Simpson, Chris Stapleton).



**GLINT  
SOUND IN SILENCE**

VOTIV MUSIC

With haunting vocals, lush guitars and climactic percussion all set against a dramatic ethereal electronic soundscape, **Glint** is an electro-art-rock act from New York City, who are nothing short of compelling. Live, the band mesmerizes with their flawless execution and transfixing performance as they create layer upon stunning layer of sound, described by *The Deli* thusly: "pianos and cymbals battle it out in the musical solar system of **Glint's** open and glimmering sound, as the vocals pull elements from Muse and a little bit of Bowie here and there." Their debut release, 2008's *Sound in Silence* was produced by Nic Hard [The Bravery] and **Glint's** main auteur, Jose Blankfort. In support of *Sound in Silence*, **Glint** embarked on a highly successful overseas tour in which they covered 10 countries and played 30 shows in 40 days. The band has also shared festival stages with MGMT, Black Lips and Deerhunter and has toured with The Airborne Toxic Event and Crystal Antlers. A new album has been teased for some time but, fortunately, *Sound in Silence's* dense soundscapes and dramatic songwriting still has plenty to offer.

# caroline

## Mixtape



"HOW CAN YOU BELIEVE THAT EVERYONE YOU MEET IS JUST HERE TO ENTERTAIN YOU?"

- QUILT



**ALABAMA SHAKES  
SOUND & COLOR**

ATO RECORDS

REVISITING THIS FAVORITE!

"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.



**HALSEY  
BADLANDS**

ASTRALWERKS

REVISITING THIS FAVORITE!

"I am **Halsey**. I will never be anything but honest. I write songs about sex and being sad." A pop deathwish disguised as social commentary, **Halsey** is Francis Bean Cobain as imagined by Charlie XCX. "Raised on Biggie and Nirvana," she claims on "New Americana" – there's no doubt. **Halsey** is bouncing in the club, popping bottles, and Googling Nietzsche. She could probably take Lana Del Rey in a fight, not that anyone thinks it would be a challenge. She'd be better off just hanging out with Lorde, with whom she has much more in common – namely good turns of phrase and some catchy hooks. *Badlands* is the soundtrack for a night at the club, but for the girl who spends the night furiously texting that stupid boy. She's knows she's got drama, but she'll figure out. That's what music's for. Oh: And she smokes cigarettes... That's still cool, right?



**THE CHEMICAL BROTHERS  
BORN IN THE ECHOES**

ASTRALWERKS

REVISITING THIS FAVORITE!

It's been twenty years since **The Chemical Brothers** began making waves with their innovative brand of dance music which blended Public Enemy bombast, psychedelic rock textures, and unexpected vocalists – some of them famous (Noel Gallagher) some of them unknowns who would soon go on to wider acclaim (Beth Orton). In fact, that's what they're still doing. This is not to say that the band has not evolved because *Born Into The Echoes* is the best **Chemical Brothers** since *Surrender*. **The Chemical Brothers** are best when they are able to corral variety (psychedelia, trance, hip hop, house, etc.) into a single journey – something they've not done in while – and *Born Into The Echoes* is quite a trip: Especially the peaking-and-freaking run of "EML Ritual" through "Reflexion." St. Vincent, Q-Tip, and Cate LeBon are among the guests.