



**GLASS ANIMALS**  
**HOW TO BE A HUMAN BEING**  
HARVEST

**Glass Animals** are making some of the most beautifully elastic pop music of the last two decades. Like Bronski Beat making out with Talking Heads while deep into a tank of ether, **Glass Animals** music seems way too weird to be as popular as it is, but they're rising to the occasion by upping both their hooks and their humid, chiptune-like grooves. *How To Be A Human Being* is a scrapbook of their time spent on the road, gathering memories and perceptions of different types of people from all around the world. Lead singer and producer Dave Bayley makes a point of not listening to his contemporaries when making music, preferring to look inwards to the world **Glass Animals** have built. Many of Dave's lyrical ideas came from live recordings of people saved on his phone, as though he'd been operating as some sort of roaming journalist all this time.



**JOSEPH**  
**I'M ALONE, NO YOU'RE NOT**  
ATO RECORDS

There is nothing like the sound of siblings singing together. Whether it's the Beach Boys or the Everly Brothers—or, more recently, First Aid Kit—absorbing the same breathing rhythms and speech patterns adds an element to vocal harmonies that can be pure magic. With the release of *I'm Alone, No You're Not*, the mesmerizing, hypnotic sound of the trio known as **Joseph**—made up of sisters Allison, Meegan, and Natalie Closner—joins this elite company. **Joseph** recorded *I'm Alone, No You're Not* with acclaimed producer Mike Mogis (Bright Eyes, Jenny Lewis, First Aid Kit) at his studio in Omaha. He was able to open up their expansive, evocative vocal sound with powerful and striking arrangements, adding depth while highlighting their haunting intensity. Says NPR: "**Joseph** may have gotten its start playing living-room shows, but these songs are more than sturdy enough to support the layers of studio polish they get here."



**BLIND PILOT**  
**AND THEN LIKE LIONS**  
ATO RECORDS

**Blind Pilot** turns loss into inspiration on its new album *And Then Like Lions*. Written and composed by Israel Nebeker over the course of three years, the record is a transcendent, cathartic response to the loss of his father and end of a 13-year relationship. "Avoiding suffering, is avoiding real happiness too," says Nebeker. "This album came from love for my family, my town, my friends, my community. We don't have to be so afraid of loss. We can speak and share its name, knowing we are together in it. If these songs are invitations to talk about loss and death, the invitation is to talk closely of the courage we find when we face loss honestly, cracked open and unsure of what we will become." *And Then Like Lions* was produced by the band along with producer Tucker Martine (The Decemberists, Neko Case, My Morning Jacket).

# caroline

## Mixtape



"THEY'LL WONDER HOW WE GOT HERE  
TELL THEM HOW WE GOT HERE,  
IT WAS BLOOD AND TEARS"

### JOSEPH



**JAMES VINCENT McMORROW**  
**WE MOVE**  
CAROLINE / MAHOGANY BOOKS LTD

*We Move* is **James Vincent McMorrow's** most expansive, generous and ambitious record to date. ("I grew up wanting to write songs like Neil Young but produce them like The Neptunes"). *We Move* is ultimately a record open in its portrait of anxiety and social unease. For **McMorrow**, it's about celebrating mental fragility – and how we move forward in life. The result is an album about movement – geographically, mentally, emotionally – which remains focused on finding your place in that future. First track 'Rising Water' is starkly-produced and skyscraper-sized in its sense of catharsis. 'Evil', meanwhile, questions whether you might in fact be a bad person, because you don't see life the way other people do. Heavier still is 'I Lie Awake Every Night', which sees **James** address the eating disorder he has battled since he was a child. *We Move* reacts against **McMorrow's** instincts to obscure ideas such as this, and ultimately embraces a shared, collective awkwardness – like being in a record store.



**JERRY GARCIA BAND**  
**GARCIALIVE VOLUME 7: NOVEMBER 8, 1976 SOPHIE'S PALO ALTO**  
ATO / ROUND RECORDS

Volume Seven of the *Garcialive* series showcases the **Jerry Garcia Band's** November 8th, 1976 performance at Sophie's in Palo Alto, California. Recorded by Betty Cantor-Jackson, the original master reels were only recently re-discovered, along with a few other reels dubbed the "Houseboat Tapes," and have been remastered for this release. It was the year of this recording that Donna Jean and Keith Godchaux first joined up with the **Jerry Garcia Band**. Their addition, along with Ron Tutt on drums and bassist John Kahn, helped form one of the most durable lineups of the **Garcia Band**, prompting **Garcia** to say "I haven't been as happy with any little performing group since Old And In The Way." A 22+ minute "Don't Let Go" stands out not only for its length, but for its exercise in dynamics which further showcases **Garcia's** comfort not only with the band, but the freedom found in playing smaller rooms.



**MILD HIGH CLUB**  
**SKIPTRACING**  
STONES THROW

Investigating the spirit of American music, **Mild High Club** re-imagine AM radio hits as blasting in from a parallel universe, the sound of early 70s LA in a smog of sativa. If Todd Rundgren was the primary touchstone for the group's previous record, *Timeline*, **Skiptracer** looks to the wry, trenchant wit of Steely Dan, gazing deep into the dark underbelly of sun-bright L.A. and coming away with catchy songs underpinned by slippery jazz phrasings and bizzare flights of fuzzed out fantasy. In crafting *Skiptracing*, **Mild High Club** have made an album that strikes a balance between the known and unknown aspects of art and creation. Dig deeper into the lyrics and imagery and that detective story slowly emerges. But it's no simple whodunit? *Skiptracing* is Philip Marlowe driving around LA listening to Caetano Veloso or that deleted scene in John Cassavetes' *The Killing of a Chinese Bookie* where Cosmo Vitelli reads *Cosmic Trigger*. Dig it.