



## GABRIEL GARZÓN-MONTANO JARDÍN

STONES THROW

On his debut LP, *Jardín*, **Gabriel Garzón-Montano** sings of the struggles and uncertainties of the multi-layered game that is America today. Born in Brooklyn to immigrant parents, **Garzón-Montano's** aesthetic is an extension of his French-Colombian heritage: A pastiche of Bach sonatas, cumbia records, and the machine gun funk. His mother, a member of the Philip Glass ensemble, instilled within him a painstaking attention to detail – her rigorous classical instruction served as his creative engine as he honed his skills, copping Stevie's changes, studying Prince's lyrics, and absorbing the beat theses of Timbaland, Dilla, and Pete Rock. *Jardín* comes on the heels of three intense years of touring, writing and recording. A capable multi-instrumentalist, **Gabriel** tracked directly to 2" tape, adding percussion, digital programming, and several layers of his own vocals to create a lush sonic environment – fusing a wide range of classic influences and cutting-edge ideas to create a sound all his own.



## SUSTO & I'M FINE TODAY

MISSING PIECE RECORDS

**SUSTO's** name derives from a medical syndrome specific to Latin American culture attributed to the soul (or a spirit) leaving the body, resulting in apathy, depression, and panic attacks. *& I'm Fine Today* was recorded at The Space in Charleston, SC. Of the record, founder and frontman Justin Osborne says, "Something to take away from it is just understanding and appreciating when you're not always fine. This album is about coming to terms with yourself and feeling okay with your place in the universe." Says *Consequence of Sound*: "The Charleston five-piece covers vast sonic ground on their new album *& I'm Fine Today*, swaying between country-tinged rock ("Cosmic Cowboy"), contemplative pop ballads ("Mountain Top"), and any number of other genres that exist somewhere within the expansive fabric of Southern music."

# caroline Mixtape



## 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, chip-tune-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.



## FLO MORRISSEY AND MATTHEW E. WHITE GENTLEWOMAN, RUBY MAN

GLASSNOTE

**Flo** met **Matthew** in person for the first time at a Lee Hazlewood tribute performance at the Barbican in London in the fall of 2015, where they both sang "Some Velvet Morning," solidified their desire to work together. That desire grew into *Gentlewoman, Ruby Man*, in some ways a straightforward duets record, of a kind that has fallen out of fashion, two separate entities meeting to record a collection of great songs as a one-off, Marvin & Tammi-style. In other ways it's a more unique animal, less typical back and forth duets, more subtle and complimentary spotlight sharing. An album of covers could have slipped into mindless eclecticism, commercial efforts at popularity or crate digging cred, but **White** and **Morrissey** simply picked good, sometimes unexpected songs that they love and feel connected to, from *Grease* (1978), to a spine-tingling take on the title track from James Blake's *The Colour In Anything* (2016).