



KACEY MUSGRAVES  
GOLDEN HOUR  
MCA NASHVILLE

Grammy-winner **Kacey Musgrave’s** new album, ***Golden Hour***, is a trippy twist of the Bee Gees, Sade, and Neil Young. “I was thinking about how there are different masks that we wear that represent different sides of us,” she says of the album’s theme. “None of them alone are me, but the ***Golden Hour*** is when they all come together.” If that seems heady, well, it kind of is – but never at the behest of the smart, catchy songs. This ain’t a double-LP jazz odyssey into the nature of identity or anything – but Cosmic Country suits her well, and the psychedelic touches are subtle and satisfying, especially on the synth-kissed “Butterflies” and the slow-burning “Space Cowboy.”



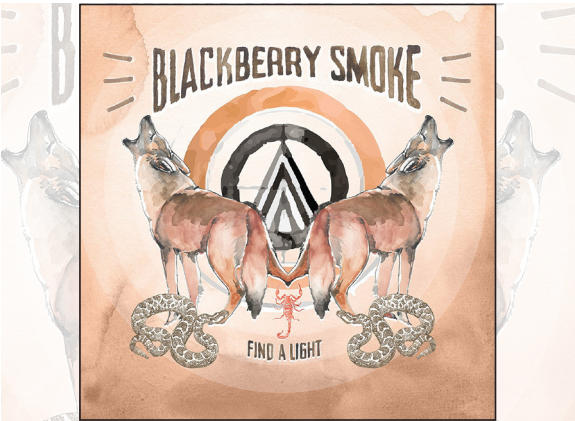
BEN HARPER & CHARLIE MUSSELWHITE  
NO MERCY IN THIS LAND  
ANTI

***No Mercy in This Land*** is a blues record that recounts both **Ben Harper and Charlie Musselwhite’s** personal stories and adds to the sonic history of American struggle and survival. “Everything I’ve ever done has had one foot in the blues,” says **Harper**. “At this moment, I don’t think I could make a better record than this.” The chemistry between **Harper** and the **Musselwhite** is palpable. “That first record happened in the studio,” **Charlie** says, “But then we toured together for nearly two years and it just kept getting better and better... When we finally headed back into the studio we were just charged, ready to go, the songs were jumping out like wild horses ready to run.”



COURTNEY MARIE ANDREWS  
MAY YOUR KINDNESS REMAIN  
FAT POSSUM

Although ***May Your Kindness Remain*** was predominately written on the road it’s not a road record like its predecessor. That is, it’s not so much inspired by **Courtney Marie Andrews’** life on the road so much as it is by the people she’s met along the way. It’s an inward reflection on the connectivity of their stories and her own. Producer Mark Howard – who has worked with the likes of Lucinda Williams, Bob Dylan, Emmylou Harris and Tom Waits – brings ballast to **Andrews’** soulful songs. Every instrument and sound on the album has their proper place, across diverse styles: proud piano ballads (“Rough Around the Edges”), country-tinted rock (“Kindness of Strangers”), and sarcastic folk gems (“I’ve Hurt Worse”).



BLACKBERRY SMOKE  
FIND A LIGHT  
3 LEGGED RECORDS

Pigeonholing **Blackberry Smoke** has never been easy. Since emerging from Atlanta in the early ‘00s, the quintet has become known for a singular sound indebted to classic rock, blues, country and folk. This fluidity has paid off handsomely, especially on 2015’s *Holding All the Roses* and 2016’s *Like an Arrow* – but ***Find A Light*** doubles-down on diversity. Songs hew toward easygoing roots-rock (“Run Away from It All”) and Southern rock stomps (“The Crooked Kind”), as well as stripped-down acoustic numbers (“I’ve Got This Song”) and bruising alt-country (“Nobody Gives A Damn”). Rich instrumental flourishes – fiddle, organ, and boogie-woogie piano – add further depth and resonance. And, yes, that is **Amanda Shires** on “Let Me Down Easy.”



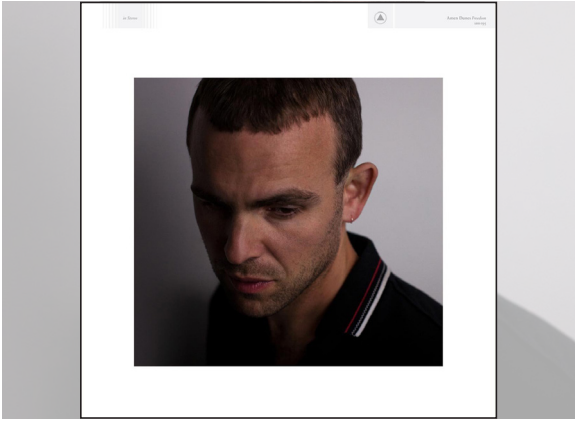
ESCAPE THE FATE  
I AM HUMAN  
ELEVEN SEVEN

***I Am Human*** finds **Escape the Fate** at their most raw, real, and relatable. Produced by Grammy-nominated super producer Howard Benson (My Chemical Romance, Adam Lambert), the record simultaneously marks an evolution in the band’s sound and brings them back to the excitement of their roots. “We’re getting older, and we’re changing – so our music should change with us,” singer Craig Mabbitt says, “At the same time, we rediscovered what made us who we are. I felt like I was 17-years-old again.” ***I Am Human*** is exemplified by “Empire” – which guitarist Kevin Thrasher describes as “their own party anthem with a dark undertone” – and “Digging My Own Grave” which requires little explanation.



LISSIE  
CASTLES  
LIONBOY RECORDS

A powerful combination of introspective songwriting and the embrace of widescreen pop, **Lissie’s** fourth studio album, ***Castles***, marks the return of a singular voice in the modern Americana scene. Written predominantly from **Lissie’s** home in northeast Iowa, ***Castles*** represents both a spiritual and musical development: It’s a portrait of an artist who has always been on the move yet is finally creating a sense of permanency. Stripped back to one voice and its simple, yet poignant piano accompaniment, haunting single “Blood and Muscle” serves as a perfect distillation of the spirit of self-determination that courses through all of ***Castles***. No longer willing to stand back, **Lissie** is unafraid to boldly state her dreams and desires.



AMEN DUNES  
FREEDOM  
SACRED BONES

10 years on, Damon McMahon aka **Amen Dunes** has transformed continuously, and ***Freedom*** is his boldest leap yet – a reflection on growing up, male identity, and his mother, who was diagnosed with terminal cancer at the beginning of recording. The characters that populate ***Freedom*** are a mix of reality and fantasy: father and mother, teenage glue addicts, Parisian drug dealers, ghosts, fallen surf heroes, vampires, Jesus, even McMahon himself. The themes are darker but sublimated through grooves. The combination of a powerhouse rhythm section, Delicate Steve’s guitar prowess filtered through **Amen Dunes** heft, and Panoram’s electronic production background, makes ***Freedom Dunes’*** take on a classic NYC street record – with touches of Michael Jackson and George Michael to sweeten the pot.



ELTON JOHN  
REVAMP: THE SONGS OF ELTON JOHN & BERNIE TAUPIN  
ISLAND

Bringing together a carefully curated selection of the world’s biggest and best artists, ***Revamp: The Songs of Elton John & Bernie Taupin*** features **Elton John** and co-writer **Bernie Taupin’s** best-loved songs reinterpreted by some of contemporary music’s most vital talents. The album spans a breathtaking array of styles, shining a light on **Elton’s** unparalleled influence across popular music of all genres, ranging from hip-hop and soul (**Q-Tip**, **Mary J. Blige**) to rock (**The Killers**, **Queens of the Stone Age**) and pop (**Miley Cyrus**, **Lady Gaga**, **Pink & Logic**). ***Revamp*** will also be accompanied by *Restoration*, featuring **Elton’s** songs reinterpreted by the biggest in Country music, including **Rosanne Cash**, **Emmylou Harris**, **Miley Cyrus** and **Willie Nelson**.



WYNTON MARSALIS SEPTET  
UNITED WE SWING  
BLUE ENGINE

Recorded between 2003 and 2007, ***United We Swing: Best of the Jazz at Lincoln Center Galas*** gathers an unparalleled array of music talent that collectively boasts 94 Grammy Awards – including Jazz at Lincoln Center Managing and Artistic Director **Wynton Marsalis** (a nine-time Grammy Award winner himself) and some of the world’s top jazz musicians – to perform blues-inflected versions of iconic American songs. These one-night-only, live performances have never been released, and feature a stunningly wide-array of talent, including **Blind Boys of Alabama**, **Jimmy Buffett**, **Ray Charles**, **Eric Clapton**, **Bob Dylan**, **Lenny Kravitz**, **John Legend**, **Lyle Lovett**, **John Mayer**, **Audra McDonald**, **Natalie Merchant**, **Willie Nelson**, **Carrie Smith**, **James Taylor**, **Susan Tedeschi** and **Derek Trucks**.



EELS  
THE DECONSTRUCTION  
PIAS AMERICA

Always different, always the same. This famous description for The Fall (RIP Mark E. Smith) could also apply to prolific pop sad-sack(s), **Eels**. “Here are 15 new **Eels** tracks that may or may not inspire, rock or not rock you,” says **Eels** mastermind, E, says of his new album, ***The Deconstruction***. “The world is going nuts. But if you look for it, there is still great beauty to be found.” Tracks like “Premonition” and the title cut feature a lot of haunting, beautiful space that allows both atmospheres and grooves room to flourish. Elsewhere, “Today is the Day” is so sunny and great that you’ll never realize that it’s tearing you apart (in the best possible way).





**TOM MISCH**  
GEOGRAPHY  
*BEYOND THE GROOVE*

“Apparently, I have a sound, and people can hear it,” **Tom Misch** claims modestly. For someone with a cohesive and sprawling body of mellow beats behind him, he seems mildly bewildered that this is the case. “I try so many genres that it’s hard sometimes to pinpoint. I guess my sound is uplifting, soulful, funky — and happy more than it is sad.” It’s a perfect description of his debut album, **Geography**, which brings together low-slung hip-hop beats, glittering disco, and noodling jazz. A multi-instrumentalist and an earnest vocalist, **Geography** nails classic Soulquarian vibes with legit jazz chops and a touch of Chic – an addictive combo that, while sounding particularly “London,” is finding fans on both sides of the Atlantic.



**LINDI ORTEGA**  
LIBERTY  
*SOUNDLY MUSIC*

Canadian roots chanteuse **Lindi Ortega** gives fair warning: “Don’t come any closer to my heart / If you’re afraid of the dark.” However, that shroud is slowly lifted on **Liberty**. As the narrative unfolds in this concept album, a central character emerges – one who finally sheds the darkness of her past and emerges into the light. As melodies and tempos change throughout, her journey carries her steadily forward. The melodies and arrangements of **Liberty** draw on the epic work of Oscar-winning composer Ennio Morricone, who became one of **Ortega’s** musical obsessions during the writing and recording of **Liberty** – a sound enhanced by Nashville band **Steelism**. Beautiful melodies, great writing, unsavory characters – **Liberty** is a country music dream come true.



**THE ACES**  
WHEN MY HEART FELT VOLCANIC  
*RED BULL RECORDS*

Playing shimmering indie pop with an electronic edge, **The Aces** are an all-female quartet hailing from Provo, Utah. Formed in 2008 by longtime friends, it didn’t take long for them to click musically – which accounts for their Haim-like vibe. **When My Heart Felt Volcanic**, is the follow up to 2017’s critically-acclaimed *I Don’t Like Being Honest* EP, and is chock full of bangers like “Volcanic Love,” “Lovin is Bible,” and band favorite, “Fake Nice”: “We wrote it about being from a smaller town and experiencing living in a big city for the first time while trying to navigate all the new personalities that come along with that,” says the band. Sounds like they better get used to being famous.



**STONE TEMPLE PILOTS**  
STONE TEMPLE PILOTS (2018)  
*RHINO*

**Stone Temple Pilots** self-titled new album is the first release to feature new singer, Jeff Gutt. Despite being one of the successful bands of the 1990s, guitarist Dean DeLeo says, “We are thrilled about what lies ahead. The best way for us to honor our past is to keep making new music.” Lead single “Meadow” and “Never Enough” channel the gritty guitars and swaggering rhythms that **STP** perfected long ago, but with a new, gonzo spirit – especially on “Just a Little Lie.” **STP’s** songs are twangy, deeply melodic, urgent, and weird – and Gutt finds his place with ease. **Stone Temple Pilots** is better than anyone could’ve expected – and marks a new phase in this band’s tragic yet indestructible career.



**AL DI MEOLA**  
OPUS  
*EARMUSIC*

**Al Di Meola** is a pioneer of blending world music, rock and jazz. The Grammy-winner achieved worldwide fame as both a solo artist and for his collaborations with Frank Zappa, Jimmy Page, Stevie Wonder, Stanley Clarke, Luciano Pavarotti, Paul Simon, Herbie Hancock, and many more. **Opus** finds **Di Meola** in the midst of a reinvention. “With **Opus** I wanted to further my compositional skills as I think that the evolution of this part of my persona has labelled me more composer/ guitarist than guitarist/composer,” says **Di Meola**. “At the same time this record also marks a new era in my life. For the first time in my life, I have written music being happy. I believe it shows in the music.”



**KIM WILDE**  
HERE COME THE ALIENS  
*EARMUSIC*

**Here Come the Aliens** is the first studio album in seven years from pop icon **Kim Wilde**. Featuring 12 brand new songs recorded at legendary RAK Studios in London – where **Kim** began her career back in 1981 with such seminal hits as “Kids in America” – **Here Come the Aliens** sounds like **Wilde** in her prime. Another milestone in **Wilde’s** incredible career – one that finds her in fine voice (seriously: it’s remarkably preserved). and forever changed after a 2009 UFO encounter – **Here Come the Aliens** masterfully combines her pop roots with her love for rock music – and songs like “1969,” “Pop Don’t Stop,” and “Kandy Krush” are instant classics that will scratch your 80s itch (and then some).



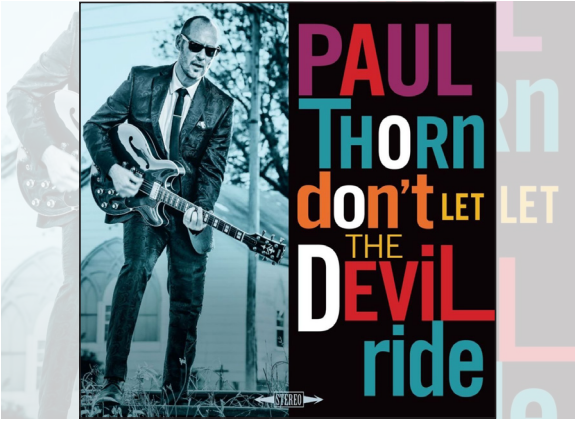
**LISA STANSFIELD**  
DEEPER  
*EARMUSIC*

She’s been around the world... And now she’s ba-ack! On **Deeper**, **Stansfield** challenges herself without compromising her signature blend of pop, jazz, dance, Motown and Northern soul. It showcases some brand-new signature songs, like the club-oriented “Everything” but at the same time reveals the British soul maven in a more melodic light with tracks such as “Billionaire.” The smoothly interlocking collection is carried by **Stansfield’s** bulky and multifaceted voice. **Deeper** features funky groovy disco tracks, well-tempered soul-pop ballads, as well as laid-back easy-listening songs and it all comes together to form a well-crafted blend which sounds as strong-willed as **Lisa Stansfield** has proven to be. Here’s hoping she’ll bring back the spit-curl.



**BLACK MILK**  
FEVER  
*MASS APPEAL*

A virtuoso known for boundary-pushing production (often fusing traditional hip-hop drum programming with sampling and live music) and thoughtful lyrics, **Black Milk** is respected across the industry for his unique sound, consistency and innovation. Returning to the scene amidst a turbulent political climate, the Detroit-born rapper/producer presents his new studio album **Fever**. A cohesive 12-track project – and his 6<sup>th</sup> album as an emcee – listening to **Fever** evokes the feeling of scrolling through an endless news feed, finding **Black Milk** reporting and commenting on the world’s problems with empathy, clarity, and wit. Additional vocals from Dwele, Aaron “Ab” Abernathy, and Sudie (who’s signed to **Black Milk’s** Computer Ugly label) juxtapose **Black’s** heavy lyrical content with airy vibes. You need this.



**PAUL THORN**  
DON’T LET THE DEVIL RIDE  
*PERPETUAL OBSCURITY RECORDS*

The son of a preacher man, Mississippi-raised **Paul Thorn** spent much of his childhood in church, participating in multiple weekly services with his father as well as at neighboring African American congregations, where he became entranced with the music whose infectious spirit is captured on **Don’t Let the Devil Ride**. Some of those songs are here, too, and they’re performed with assistance from **Blind Boys of Alabama**, **The McCrary Sisters**, the **Preservation Hall Jazz Horns**, and **Bonnie Bishop**. **Don’t Let the Devil Ride** was recorded at three temples of sound: the Sam C. Phillips Recording studio in Memphis, FAME Studios in Muscle Shoals (where **Thorn** once worked as a songwriter for legendary producer Rick Hall), and New Orleans’ Preservation Hall.



**SON VOLT**  
THE SEARCH (DELUXE REISSUE)  
*TRANSMIT SOUND*

**Son Volt** was one of the most instrumental and influential bands in launching the alt-country movement of the 1990’s. **The Search** takes Jay Farrar’s signature juxtapositions of the arcane and the modern to provocative extremes, contrasting the blue highways of a disappearing cultural landscape with a perilous world in which the center no longer holds – a world of information overload, of clueless leaders carrying out sinister agendas, of “Hurricanes in December – earthquakes in the heartland / Bad air index on a flashing warning sign,” as the artist sings ruefully on “The Picture.” Originally released in 2007, and out of print for the past several years, this deluxe reissue of **The Search** features bonus content and comes pressed on colored double vinyl.





MARY CHAPIN CARPENTER  
SOMETIMES JUST THE SKY  
LAMBENT LIGHT RECORDS

A celebration of her acclaimed 30-year recording career, ***Sometimes Just the Sky***, features new versions of some of **Mary Chapin Carpenter’s** most beloved songs as well as one newly written number, which became the title cut. Produced by Ethan Johns, the album was recorded entirely live at Peter Gabriel’s Real World Studios with a band handpicked by Johns. The new track, “Sometimes Just the Sky,” was inspired by an interview with Patti Smith. “She said that you don’t have to look far or wide, and it doesn’t have to be complicated or expensive or madness in order to find things to soothe you in life,” says **Carpenter**. “Sometimes just the sky makes everything fall into perspective.” Indeed.



ISLAND  
FEELS LIKE AIR  
FRENCHKISS RECORDS

Recorded all in one room in just two weeks with sparing use of overdubs and no click track, London-based **Island’s** debut album is a sonic document that’s all about feel – capturing four musicians at their most unprocessed and uninhibited. “Making music that feels natural,” says the band. “That’s the most important thing in the world to us.” A combination of influences ranging from trad-folk to high-octane punk rock and encompassing everything in-between, ***Feels Like Air***, with its hook-filled anthemic choruses, plucky, 80s-inspired guitars, spacious mixing, and inventive drumming, simultaneously deploys **Island’s** rolling melancholy and bottles the lightening of the group’s imperious live shows. An unsuspecting blend of Coldplay and Titus Andronicus... Seriously.



THUNDER  
STAGE (LIVE)  
EARMUSIC

Since forming in 1989, **Thunder** have established themselves at the top table of UK rock, notching up some twenty Top Fifty singles and two Gold albums. The band’s sound is a timeless marriage of unforgettable melodies and sheer rock power – think a more, uh, distinguished version of 80s glam rock (*a la* Def Leppard and Bad Company). ***Stage*** shows off not just an amazing catalogue of unforgettable rock hits, but the power that **Thunder** possess as a live act. ***Stage*** features hits from across the band’s career, including fan-favorite classics like “Backstreet Symphony,” “Low Life in High Places,” “Love Walked In” and “She Likes the Cocaine.” Refined and sleazy, ***Stage*** is the perfect introduction to your new arena rock heroes.



RICK PARFITT  
OVER AND OUT  
EARMUSIC

When the awful news broke on Christmas Eve 2016 that legendary rocker – **Rick Parfitt** had passed, **Status Quo** fans around the world were rightfully devastated. However, unknown to almost anyone, **Rick** had completed his first solo album while recuperating from a heart attack that July. Despite the fact **Parfitt** had finished recording his guitar and vocal parts, certain tracks were left unfinished when he died. The call to help ensure that his work could be completed was answered by **Queen’s Brian May** and **Muse’s Chris Wolstenholme**. Featuring 10 brand new songs, including the title track that broke hearts anew when it was played at **Rick’s** funeral, ***Over and Out*** is an album of depth and passion.



RED SHAHAN  
CULBERSON COUNTY  
7013 RECORDS

**Red Shahan** has covered a lot of ground since the release of his debut, *Men and Coyotes*, which was originally released in the summer of 2015 to little fanfare – forcing the troubadour to build a loyal audience from the ground up. **Shahan’s** now poised to reach an even bigger audience with the release of ***Culberson County***. The harrowing “Enemy” is a report from the frontlines of meth country, while “6 Feet,” is about an incarcerated drug dealer dreading the cartel justice awaiting him. Although much of ***Culberson County*** may be grim, songs like “Waterbill” and “Someone Someday” do much with their lighter touch. And “Revolution” flat out rocks! James McMurtry fans will find much to love here.



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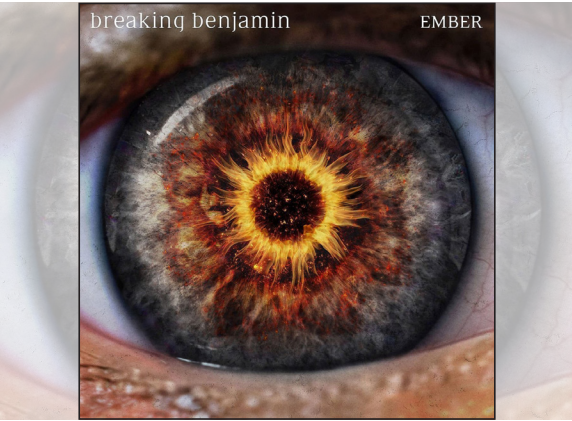
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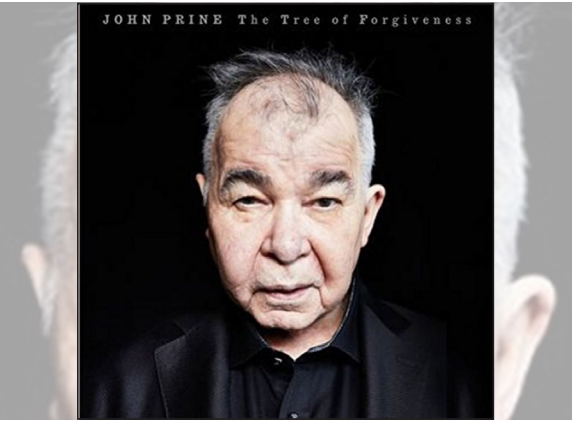
**BREAKING BENJAMIN**  
EMBER  
HOLLYWOOD RECORDS

Multi-platinum rock band **Breaking Benjamin** follow-up the chart-topping *Dark Before Dawn* with their sixth studio effort, ***Ember*** – ushered in by the dynamic singles “Feed the Wolf” and “Red Cold River,” which are still slathered in the band’s trademark syrupy, darkly psychedelic guitars. “People have always really liked the heavier side of the band,” explains frontman Ben Burnley. “I think that’s what they sort of gravitate towards. But we also make sure to explore our melodic and softer side too. On ***Ember*** we just tried to make it more extreme – the softer side on this album is really soft, and the heavy side is really heavy. We decided to give everybody what they want to the furthest degree.”



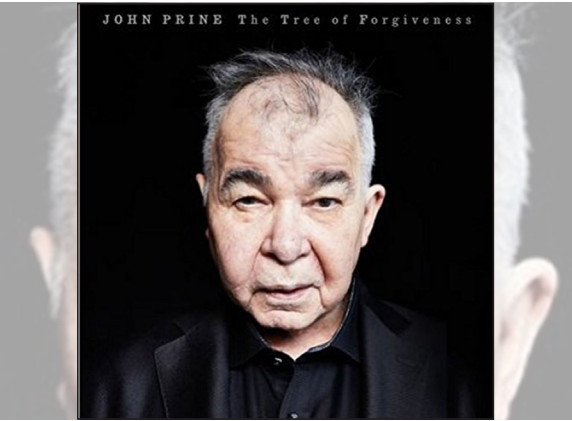
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**JOHN PRINE**  
THE TREE OF FORGIVENESS  
OH BOY RECORDS

Produced by Grammy Award-winner **Dave Cobb**, ***The Tree of Forgiveness*** serves as legendary singer/songwriter **John Prine’s** first album of all original material since his 2005’s *Fair & Square*. Recorded at Nashville’s historic RCA Studio A, the album includes ten new songs written by **Prine** along with co-writers Pat McLaughlin, Roger Cook, Dan Auerbach, Keith Sykes and Phil Spector. In addition to **Prine** (lead vocals and acoustic guitar), Cobb (acoustic guitar, mellotron, claps, kazoo) and **Prine’s** longtime band, the album features special guests **Brandi Carlile**, **Jason Isbell** and **Amanda Shires**. The highly-anticipated collection is introduced by the heartfelt “Summer’s End” which is classic **Prine**. In fact, this album proves that **Prine** has lost none of his magic. He’s a national treasure.



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**RAINBOW KITTEN SURPRISE**  
HOW TO: FRIEND, LOVE, FREEFALL  
NEW ELEKTRA

**Rainbow Kitten Surprise** was formed in early 2013 when Sam Melo and Darrick “Bozzy” Keller began writing songs together in their dorm in Boone, North Carolina. What started as just two college students with acoustic guitars would soon turn into a full-fledged band. With their chilling harmonies, dynamic instrumentation, and introspective lyrics, **Rainbow Kitten Surprise’s** genre-defying sound takes equal influence from artists like Modest Mouse and Kings of Leon as it does Frank Ocean and Schoolboy Q. But despite a band name that might suggest a group that would headline a Brony convention (and that’s not to say that they *wouldn’t*), the songs on ***HOW TO: FRIEND, LOVE, FREEFALL*** are surprisingly jammy and moody. A surprise, indeed.



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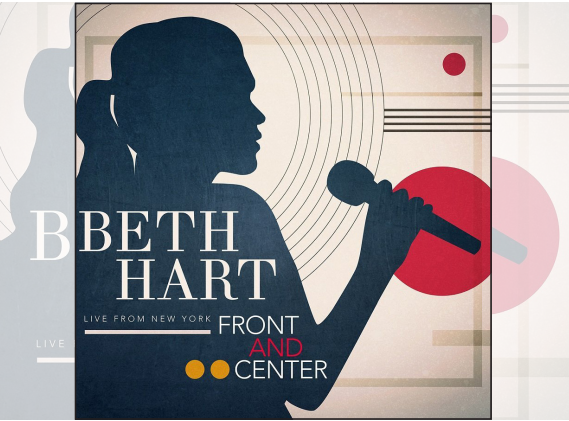
**STING & SHAGGY**  
44/876  
INTERSCOPE

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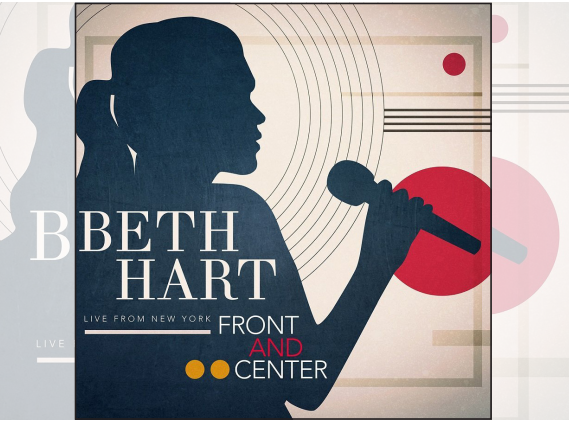
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Grammy-nominated singer/songwriter **Beth Hart** first rose to fame in 1999 with her single “L.A. Song (Out of This Town).” With a powerful voice that can easily inhabit pop, soul, and the blues, **Hart** found success in Europe before gaining a wider audience thanks to her frequent collaborations with prolific blues guitarist, Joe Bonamassa. ***Front and Center – Live From New York***, features a 15-track live CD as well as a DVD of the ***Front and Center*** broadcast, where **Hart** performs material from her latest album, *Fire on the Floor*, including “Jazz Man,” “Let’s Get Together,” and “Fat Man. The DVD also includes an in-depth interview, 3 full band songs, and 3 acoustic songs as bonus material.



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