



MARCIA BALL
SHINE BRIGHT
ALLIGATOR RECORDS

Marcia Ball should need no introduction. Her rollicking Texas boogies, swampy New Orleans ballads and groove-laden Gulf Coast blues have made her a one-of-a-kind favorite with music lovers all over the world. So when she says that the goal of her new record, *Shine Bright*, was to “Make the best **Marcia Ball** record I could make” you know a good time is guaranteed. Produced by Steve Berlin (Los Lobos), *Shine Bright* contains twelve songs ranging from the title track’s rousing appeal for public and private acts of courage to the upbeat call to action of “Pots And Pans.” Despite the occasionally heavy subject matter, it’s a pretty cheerful record. The secret? “Set the political songs to a good dance beat.”



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HORSE FEATHERS
APPRECIATION
KILL ROCK STARS

Led by the distinctive voices of Justin Ringle, **Horse Feathers** sounds like a secret you don’t really want to share. That may change with *Appreciation* – a mixture of strutting ‘70s-style country-pop (“Without Applause,” “Don’t Mean To Pry”) and supple soul (“Best To Leave,” “Evictions”). But **Horse Feathers** hasn’t gained accessibility at the expense of quality or their signature instrumentation: In face, “The Hex” might be the only R&B/soul song where the rhythmic lead is played on banjo. For those who crave what NPR called “the densely pretty seethe of **Horse Feathers’** earlier ballads”, the album delivers “Born in Love” and “On the Rise”, accentuating the string surge with Hammond organ, piano, tambourine, and finger snaps. It’s mighty satisfying.



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IN THE RAINBOW RAIN
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Okkervil River bandleader Will Sheff makes a startling left turn from their critically-lauded and inward-looking 2016 album *Away*, crafting an exuberant declaration of hope. *In the Rainbow Rain* is full of dazzling color, spattered with starbursts of electric guitar, big blooms of synth, and a chorus of backing vocals. Akin to a modern secular gospel record, highlights include driving, melodic anthems “Love Somebody” and “Pulled Up The Ribbon,” and “Famous Tracheotomies,” which chronicles notable figures who’ve endured the titular procedure, including Gary Coleman, Dylan Thomas, Ray Davies, and Sheff himself. “In places, the record deals with heavy things like trauma and betrayal and shame,” says Sheff, “but, actually, it’s supposed to be a good time.”



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“*Port Saint Joe* is a sonic representation of who we’ve become not only as a band but as people,” says John Osborne of **Brothers Osborne’s** sophomore record. “Every show we’ve ever played together is on this record. Every song we’ve ever written and every mile we’ve ever ridden has led to the making of this record. Imperfections and all.” The title, *Port Saint Joe*, refers to a small town on the Florida coast where the real-life siblings recorded the album. “We shacked up for two weeks to make an unabashed record that would reflect who we are in every way,” says TJ Osborne. “And in the process we had the most enjoyable and memorable recording experience of our lives.”



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