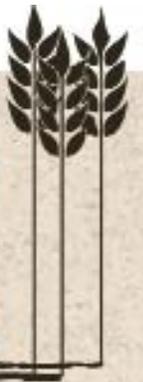




HOMEGROWN



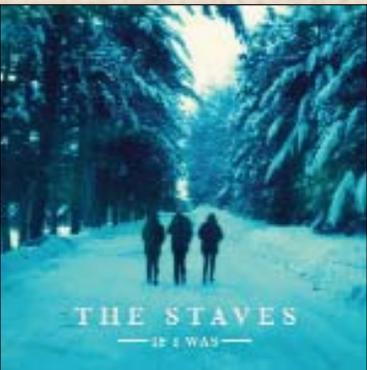
2015 APRIL 2015



HUMMING HOUSE REVELRIES

ROCK RIDGE MUSIC

The new Nashville music scene that has developed over the last few years is a far cry from the glitz and glitter of the country pop scene of the old Music Row. These emerging sounds are a reflection of the New South, blending soul, roots, bluegrass and folk into a new brand of Americana. **Humming House** bears all of the hallmarks of this new age of Nashville's music scene. Songwriter Justin Wade Tam formed the band in 2011 when he called upon some friends from the local Celtic music scene to back him in a studio session. As the group gained buzz, they added vocalist Leslie Rodriguez and fiddler Bobby Chase. **Humming House's** vocally driven, genre melding tunes are rich with elaborate harmonies and an innovative use of classic acoustic instrumentation. **Revelries** marks the third album from the group and proves to be an energetic powerhouse of a record.



STAVES IF I WAS

NON

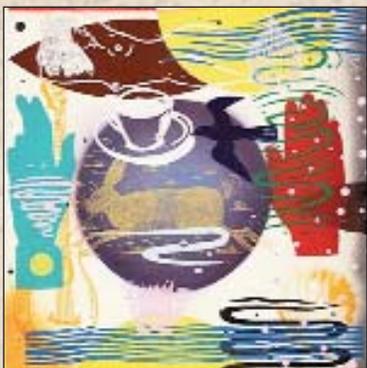
Flowing throughout *If I Was*, the new album by **The Staves**, is a gentle, psychedelic pulse that both harkens to the dreamy folk of 1960s California and yet feels fresh, current and alive. The trio, who are sisters from Watford, Hertfordshire, England, sing together effortlessly, underscored by instrumentation that feels equally fluid. The group left England for the icy American Midwest to record *If I Was* with Bon Iver's Justin Vernon, who helped the sisters take what were at first only fragments and flesh them out to remarkable complete songs. In the deep Wisconsin wilderness at Vernon's April Base Studios, **The Staves** took the happenstance of being trapped by harsh winter elements to go deep into their compositions, stretch their imaginations to explore possibilities for counterpoint and more complex arrangements. *If I Was* is a beautiful reflection of that time and work, showing tremendous growth for **The Staves**.



LEO WELCH I DON'T PREFER NO BLUES

BIG LEGAL MESS

Leo "Bud" Welch is of an era gone by, having grown up in the heart of blues country in rural Mississippi. He first picked up a guitar in 1945 at the age of thirteen. For many years, **Welch** played locally with gospel groups or for his family, all the while laboring by day in the logging industry of North Mississippi. Many years passed until—at only two months before his 82nd birthday—**Welch's** debut album *Sebouglia Voices* was finally released. **Welch** has since garnered adoration for his live show, where the octogenarian sparkles with raucous youth, right down to his pink, glittery guitar. Whereas *Sebouglia Voices* was a reflection of the time **Welch** spent as a gospel musician, *I Don't Prefer No Blues* returns to where his love for playing guitar began. Within the blues, **Welch** can artfully describe what has been his honest, hard-worked life.



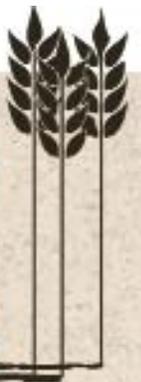
FEUFOLLET TWO UNIVERSES

FEUFOLLET RECORDS

Feufollet can take the time-honored tradition of Cajun music and set it to a rollicking country two step. With the swinging swampiness of a New Orleans band and high-country stomp of train beats and Appalachian fiddles, **Feufollet** elevates traditional Zydeco by invoking the foundational elements of rock and roll. 2010's *En Couleurs* garnered a great deal of attention, including a Grammy Award for Best Zydeco or Cajun Music Album. *Two Universes* spins and shines on its opening track, "Tired of Your Tears," demonstrating the group may venture even further into rock and roll territory as they evolve. Singers Chris Stafford and recent addition Kelli Jones-Savoy blend effortlessly, yet their individual voices contrast vastly — from Stafford's straightforward, Elvis Costello-esque tenor to Jones-Savoy's sweet, sultry pine. It's an energetic evolution that has occurred over the five years since the band's last album, one that will build upon the band's well-earned success.



HOMEGROWN



JEFF GOLUB THE VAULT

EONE MUSIC

Jeff Golub was a studied and accomplished guitarist, having flanked great rock acts such as Rod Stewart and Billy Squier at the height of his career. Over the span of his life, **Golub** released fourteen solo albums and appeared on countless others to contribute his talents. In June of 2011, **Golub** lost his sight. Following this, **Golub's** health rapidly deteriorated due to his battle with progressive supranuclear palsy. On January 1st of 2015, **Golub** lost his life to the illness, leaving behind his beloved family and a wide community of grieving musicians. To celebrate his life and provide financial support to the family he left behind, **Golub's** friends rallied to create **The Vault**, a collection of alternate versions of some of **Golub's** best-loved songs as well as previously unreleased material. Many friends contributed to complete these tracks in the studio, including Rick Braun, Steven Miller, Boney James and Bud Harner.



BOMBADIL HOLD ON

RAMSEUR RECORDS

Bombadil's music is astute and calculated, yet possesses an economized romance in its precisely articulated arrangements. The band's fifth release, **Hold On** is a departure from the folkiness of the group's first four, but maintains **Bombadil's** quirky juxtaposition of chamber pop and electronica. The group recently saw the departure of two of its members and is now pared down to two of the band's founders, James Phillips, Daniel Michalak. This may contribute to **Hold On's** new direction of more spare and careful treatments of their songs. Whereas the overall sound of the new album could be perceived as less warm or emotive than previous releases, it still lends itself to a sort of tender melancholia. The lead out single "Amy's Friend" is exemplary of the thematic material of **Hold On**—a search for meaning within the context of memory and seemingly meaningless experience.



RON SEXSMITH CAROUSEL ONE

COMPASS

Ron Sexsmith emerged as a classic songwriter with his 1995 self-titled debut. With a voice that is smooth yet fragile and a knack for storytelling that is engaging yet dreamy, **Sexsmith** has put out a widely celebrated catalogue that has a place among the ranks of Nick Lowe, Elvis Costello and Paul McCartney. **Carousel One** is an expansive album that demonstrates **Sexsmith's** range like no album before it. Working with producer Jim Scott, **Sexsmith** was able to garner a roster of veteran players to back him on the record, making for an album with great wisdom in its sound. As though slipping on the shoes of Chet Baker, **Sexsmith** emerges as a downtrodden crooner on **Carousel One**, but much like Baker, the casual elegance of **Sexsmith's** delivery lightens and brightens what could be dreary or despondent. Refer to "Nothing Feels the Same Any More" and "Many Times" for examples.



THE MCCRARY SISTERS LET'S GO

MCC RECORDS/THIRTY TIGERS

Their voices have been a part of countless classic records with artists ranging from Elvis Presley to the Black Keys to Dr. John to Martina McBride, yet the **McCrary Sisters** hold their own as the stars of the show. **Let's Go** ranges through strong, gospel harmonies and ferocious groove. The album was produced by Nashville legend Buddy Miller, whose light-handed touch allowed the sisters to be themselves and highlight what they do best. New Orleans flavored "Fire" is wild and energetic, yet the follow-up track "Use Me Lord" is a classic gospel number meant to bring the church down, with trembling organs and a slow, brushed snare. Another standout is "Driving Your Mama Crazy," a dramatic and emotional blues number driven by call and response and improvised as well as arranged harmonies. The album closes with an expansive and ethereal "Hold The Wind," a somber and plaintive spiritual.

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