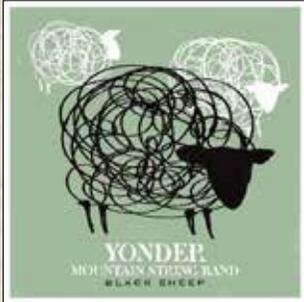




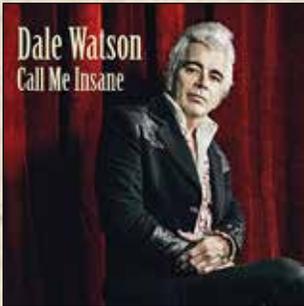
HOMEGROWN



YONDER MOUNTAIN STRING BAND BLACK SHEEP

FROG PAD RECORDS

For nearly 17 years, **Yonder Mountain String Band** has redefined bluegrass music, expanding the traditional acoustic genre beyond its previously established boundaries by steadily pushing the envelope into the realms of rock n' roll and improvisation. The result is music that doesn't stand still, it's always progressing and breaking unprecedented ground. With their latest album, **Black Sheep**, **Yonder Mountain String Band** begins a new era. The first **YMSB** release produced by the band itself, **Black Sheep** is, by any measure, a triumph—perhaps the most mesmeric of their career. Even upon first listen it becomes instantaneously apparent that **Black Sheep** is the work of a new **YMSB**, one with a strong commitment to re-exhibiting itself and broadening its parameters.



DALE WATSON CALL ME INSANE

RED HOUSE RECORDS

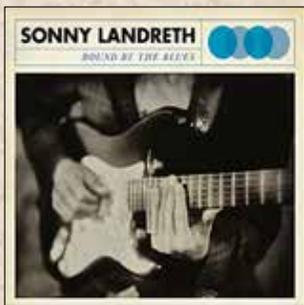
Dubbed "the silver pompadoured, baritone beltin', Lone Star beer drinkin', honky-tonk hellraiser" by *The Austin Chronicle*, **Dale Watson** is a consummate entertainer, on the road 300 days a year. The Alabama-born, Texas-raised **Watson** may be the hardest working entertainer today and is rapidly approaching legendary status. He is a country music maverick, a true outlaw who stands alongside Waylon Jennings, Willie Nelson, and George Strait as one of the finest country singers and songwriters from the Lone Star State. Produced by Lloyd Maines (Robert Earl Keen, Jerry Jeff Walker) **Call Me Insane** is what country music should sound like with instant classics from start to finish like "Jonesin' for Jones," "Bug Ya for Love" and "Mamas Don't Let Your Cowboys Grow Up to Be Babies." You'd have to be crazy not to want **Call Me Insane**.



LARRY CAMPBELL & TERESA WILLIAMS LARRY CAMPBELL & TERESA WILLIAMS

RED HOUSE RECORDS

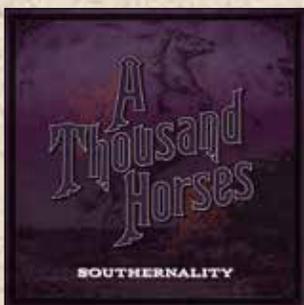
Multi-instrumentalist-vocalist **Larry Campbell** and singer-guitarist **Teresa Williams** have rocked many a venue, as both center stage performers and invaluable assets to world class acts, including Bob Dylan (**Larry** spent eight years on the Never Ending Tour), Paul Simon, Little Feat, Hot Tuna, Phil Lesh, Emmylou Harris, Sheryl Crow, Mavis Staples, and, for one miraculous seven-year stretch, Levon Helm. Now, with an eponymous debut album, the couple brings it all back home. **Larry Campbell and Teresa Williams** may have been simmering awhile, but the timing is perfect; the eleven tracks, produced by **Campbell**, distill everything into a potent, infectious blend of Americana style and timeless soul, offered with a relaxed generosity that can only come from rich experience. Quoth **Emmylou Harris**: "The music **Larry and Teresa** make when they sing together is truly transcendent."



SONNY LANDRETH BOUND BY THE BLUES

PROVOGUE

Sonny Landreth's new album, **Bound By The Blues**, marks a return to the slide guitarist's musical roots. It presents a bold, big-sounding collection of recordings that climb to stratospheric heights of jazz informed improvisation, the best of classic rock, and inevitably remain deeply attached to the elemental emotional and compositional structures that are at the blues' historic core. **Sonny** name-checks Jimi Hendrix, Muddy Waters and some of **Landreth's** other musical heroes along the way. He also pays homage to fellow slide guitarist Johnny Winter, with the instrumental "Firebird Blues." He recreates some amazing covers "Walkin' Blues" by Robert Johnson, and "Dust My Broom" by Elmore James. **Landreth** continues to develop his vision and his musical voice, incorporating elements of zydeco, folk, country and jazz. **Bound By The Blues** is one of his most ambitious albums to date.



A THOUSAND HORSES SOUTHERNALITY

REPUBLIC NASHVILLE

A Thousand Horses is a fresh fusion of classic sounds – a hybrid of Lynyrd Skynyrd, the Allman Brothers, Black Crowes and Exile on Main Street-era Rolling Stones, wrapped up in a modern-country context. The band's new album, **Southernality**, is as wild and free and powerful as the name **A Thousand Horses** implies. This is the result of years of a road-doggin' pursuit, determination and an against-the-odds struggle that found its rewards by bringing great music to the people. Hailing from Newbury, South Carolina, **A Thousand Horses'** identity is truly branded in the marshes and Bermuda grass of the region where they grew up. With their own atmosphere and space to experiment with their sound, **A Thousand Horses'** developed a songcraft all its own – there's a reason they call their album **Southernality**. Whether it's the Stony swagger of the opening "First Time," the heartfelt country of "Tennessee Whiskey" or the thumping celebration, "Trailer Trashed," **Southernality** is Country Music shot in WIDESCREEN but with but there's plenty of cheap perfume (and beer) to contrast the glitz.

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HOMEGROWN



KACEY MUSGRAVES PAGEANT MATERIAL

MERCURY NASHVILLE

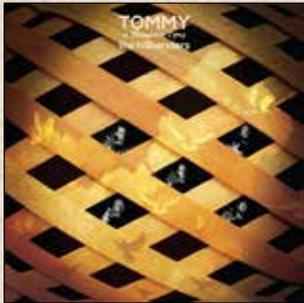
Kacey Musgraves co-wrote all tracks on her latest album, *Pageant Material* and also co-produced with Shane McAnally and Luke Laird. The album has already been met with critical acclaim in early reviews and coverage. *FADER* featured **Kacey** on the cover as their first ever Country artist, *Billboard* says *Pageant Material* "folds in bits of confessional gravitas, classic Western textures and string-swathed, studio-pop finesse reminiscent of Glen Campbell or Bobbie Gentry... There's a new level of real talk even for **Musgraves**," and *Hits Magazine* called *Pageant Material* "An album for the ages. **Kacey Musgraves** stunning new set is brilliant from start to finish." The Texas native has earned massive critical acclaim since the release of her Gold-certified debut album *Same Trailer Different Park* including two Grammys at the 56th Annual Grammy Awards (including Best Country Album) and 2014 ACM Album of the Year. Sound like she made some pals at Bonnaroo, too..



ANDERSON EAST DELILAH

NEW ELEKTRA

Alabama native **Anderson East's** highly anticipated full-length debut, *Delilah*, is already receiving widespread attention for the first single "Satisfy Me." Of the song and video, NPR Music's Ann Powers praises, "...**East** delivers a collar-grabbing performance that's both nuanced and passionate... Writing his own version of the resurrected rhythm and blues sound... **East** champions sweat, sweet emotion and getting a little dirty. It's a classic approach that feels real, and is bound to bring him success." Of **Anderson**, producer Dave Cobb (Sturgill Simpson, Jason Isbell), comments, "You don't hear voices like that everyday. The first time I saw him was at the Bluebird in Nashville—he started to sing and shut the place down. When he sings you can hear the soil and landscape of great southern soul in his voice and he's a amazing writer as well." What more encouragement do you need? Pick this up!



THE HILLBENDERS TOMMY: A BLUEGRASS OPRY

COMPASS RECORDS

45 years after its initial release, **The Who's** rock opera *Tommy* has been transformed by **The Hillbenders** - a talented five-piece band from Missouri - into a full-length bluegrass tribute with all of the original record's energy, instrumental showmanship, and rock star vocals in tact. SXSW co-founder and musician/producer Louis Jay Meyers conceived the idea of a bluegrass opry and felt he'd found the right band to pull off this high-wire approach to the record when he met **The Hillbenders** - a band known for its ability to bridge the gap between musical genres and fans. Originally recorded with a full rock band, **The Hillbenders** recreated the legendary album with a banjo, Dobro, mandolin, bass, and guitar. *The Bluegrass Opry*, as it's been dubbed, brings a new perspective to *Tommy* while paying homage to its creators. Definitely check this out.



JOHN MORELAND HIGH ON TULSA HEAT

OLD OMENS

With the release of his highly anticipated third solo album *High on Tulsa Heat*, **John Moreland** offers another round of the lyrics-first, gorgeously plaintive songs that have earned him devoted listeners across the country. Stripped-down arrangements rooted in gritty rock and roll punctuate and cushion **Moreland's** compositions. Tracks including "Hang Me in the Tulsa County Stars," "Heart's Too Heavy," and "Cleveland County Blues" set the tone, trafficking in relentless honesty and folk. "You Don't Care for Me Enough to Cry" proves once again that **Moreland** does intoxicatingly sad as well or better than anyone, but the concluding title track rollicks victoriously, relishing the thought of a safe place - an idea **Moreland** says serves as a loose theme for the album. "A home is something I've really wanted," he says. "But that means you have to figure out what that really means and what it is. The record is about those questions."

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