



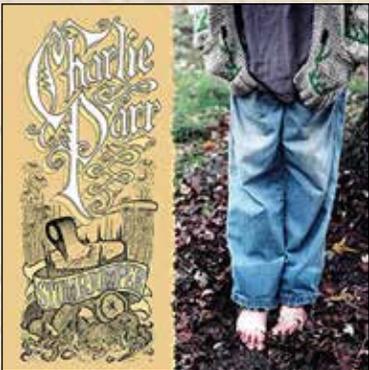
# HOMEGROWN



## JOHN MORELAND HIGH ON TULSA HEAT

OLD OMENS

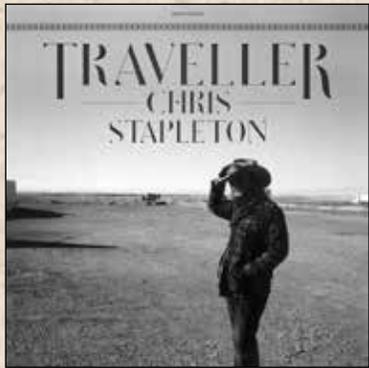
With the release of his highly anticipated third solo album *High on Tulsa Heat*, **John Moreland** offers another round of the lyrics-first, gorgeously plaintive songs that have earned him devoted listeners across the country. Stripped-down arrangements rooted in gritty rock and roll punctuate and cushion **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."



## CHARLIE PARR STUMPJUMPER

RED HOUSE RECORDS

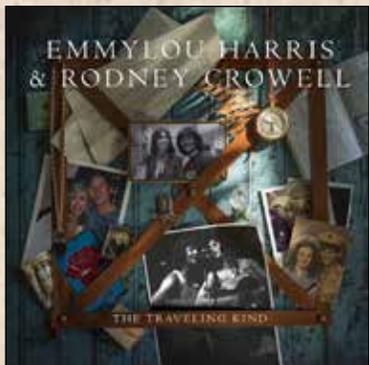
*Stumpjumper* is the exciting Red House debut from **Charlie Parr**! His first album featuring a backing band bringing a new energy and driving groove to this cool collection of songs, *Stumpjumper* is driven by **Parr's** blistering finger-picking and gritty, soulful vocals which thrill throughout the course of these 11 originals as well as his take on the classic murder ballad, "Delia." Recorded in North Carolina with Phil Cook (Megafaun, Hiss Golden Messenger) *Stumpjumper* is **Charlie's** first album recorded outside of Minnesota and reflects the rural environment that surrounded the sessions. Says Jim Beckman of Seattle's highly-influential public radio station, KEXP: "Among the contenders in the ever burgeoning indie folk, or new folk genre, there are a lot of pretenders and acts trying desperately to 'look and play the part,' but five seconds in front of **Charlie Parr** and you know you're dealing with the real thing."



## CHRIS STAPLETON TRAVELLER

MERCURY NASHVILLE

Already a world-renowned songwriter, **Chris Stapleton** has enjoyed five #1 hits including "Never Wanted Nothing More" recorded by Kenny Chesney, George Strait's "Love's Gonna Make it Alright" and Luke Bryan's "Drink A Beer." Additionally, **Stapleton** has shared the stage with such respected artists as Vince Gill, Alison Krauss, Marty Stuart, Emmylou Harris and more. As lead vocalist for The SteelDrivers, **Stapleton** earned three Grammy nominations as well as an International Bluegrass Music Association Award. **Stapleton's** new solo album, *Traveller* was produced by Dave Cobb (Sturgill Simpson, Jason Isbell) and recorded by Vance Powell (Jack White). In addition to renditions of Dean Dillon and Linda Hargrove's "Tennessee Whiskey" and Don Sampson's "Was It 26," the album features twelve original songs, including fan-favorite "Sometimes I Cry." "This record was made standing on the shoulders of friends, family, and heroes," says **Stapleton**. "I hope people enjoy listening to it as much as I've enjoyed making it."



## EMMYLOU HARRIS & RODNEY CROWELL THE TRAVELING KIND

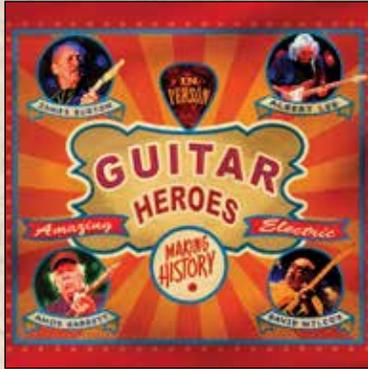
NONESUCH

*The Traveling Kind* follows the longtime friends' **Emmylou Harris and Rodney Crowell's** first duet album, 2013's *Old Yellow Moon*, which won Best Americana Album at the 56th annual Grammy Awards as well as two awards at the 2013 Americana Music Association Honors, including Album of the Year. Produced by Grammy Award winner Joe Henry (Billy Bragg, Elvis Costello, Aimee Mann), *The Traveling Kind* features six new songs written by **Harris and Crowell** with co-writing by Mary Carr, Cory Chisel, Will Jennings, and Larry Klein, as well as new renditions of previous **Crowell** cuts including "No Memories Hanging Around" as well as new interpretations of Lucinda Williams' "I Just Wanted to See You So Bad" and Amy Allison's "Her Hair Was Red." "In the words of Willie Nelson, 'The life I love is making music with my friends,'" says **Harris**. "And there's no better friend for me to make music with than **Rodney**."

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## JAMES BURTON, ALBERT LEE, AMOS GARRETT, DAVID WILCOX GUITAR HEROES

STONY PLAIN

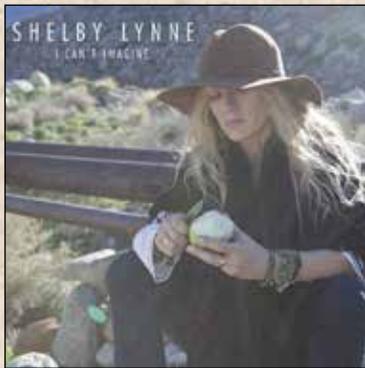
Four legendary guitarists. Together. One festival stage. One night only. The sound engineer presses "record." Guitar history was made on July 12, 2013. And now everyone can be part of it. Getting the "Telecaster Masters" — **James Burton, Albert Lee, Amos Garrett and David Wilcox** — together was the idea of Doug Cox, artistic director of the Vancouver Island MusicFest. And as **Albert Lee** put it: "Welcome to my dream!" Putting four superb players on stage could have turned into what Keith Richards might have called "a guitar wank." Instead the quartet revisited classic songs with powerful musicianship, good taste, camaraderie and mutual respect. With the support of **Albert Lee's** band, everyone felt that this was a once-in-a-lifetime occasion where guitar history was being made. **Guitar Heroes** is a powerful live recording. No editing, no overdubs, and no "fixing." What you hear is what the awestruck audience heard that magical night: four legendary guitarists, together.



## JESSE COOK ONE WORLD

EONE MUSIC

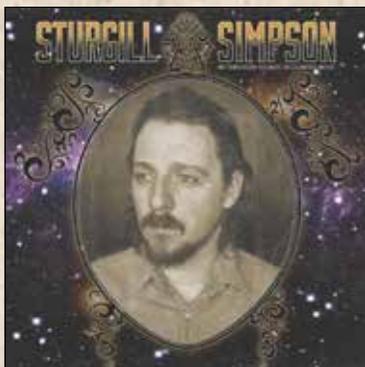
With the release of **One World**, **Jesse Cook** is back with a vengeance. **Jesse** has spent the past 2 years touring North America in support of his concert film, **Jesse Cook Live In Concert**, which has played on over 80% of the PBS stations in the country. **One World** finds **Jesse Cook** back to his nouveau flamenco artistry that made his albums **Frontiers** and **The Rhumba Foundation** such critical and sales successes. "I wanted to make what I was doing feel like Constantinople," says **Jesse**. "It was the meeting point of all these great cultures... I want my music to be that place. The Constantinople of sound. A place where ancient sounds meet with modern ones and pass through that port." From the opening notes of the upbeat rhumba flavored single "Shake," **One World** takes you on a journey of exotic textures that will attract new audiences and hold **Jesse's** core fans in rapture.



## SHELBY LYNNE I CAN'T IMAGINE

ROUNDER/CONCORD

**I Can't Imagine**, **Shelby Lynne's** 13th full-length album, is the most beautifully crafted and intensely affecting set of songs since her landmark **I Am Shelby Lynne** in 2000. It starts, as always, with that voice: Two parts Alabama sunshine, one part Memphis rainstorm – it's one of the most gorgeous sounding instruments in all of popular music. Comprising 10 new songs written or co-written by the GRAMMY-winning singer-songwriter, **I Can't Imagine** is powered by **Lynne's** lustrous, virtuosic vocal performance, indelible, sparkling songwriting, and the sympathetic, versatile playing of a top-flight band, led by guitarist Ben Peeler. The songs themselves reflect a panoply of **Lynne's** influences from Southern soul, Crescent City R&B, and California country & western to the ardent social consciousness of precursors like Woody Guthrie and even the roots 'n blues vocalizing of Billie Holiday all brought into clear focus by **Lynne's** keen, sophisticated pop sensibility.



## STURGILL SIMPSON METAMODERN SOUNDS IN COUNTRY MUSIC

HIGHTOP MOUNTAIN

Some become country musicians because they love the style — they grew up on Waylon and Willie, wanted to be cowboys and cowgirls, pick guitars and drive old trucks. Sturgill Simpson seems to have the lament of a lonely tune in the marrow of his bones. His voice aches each note out, burdened and bestial. You get the sense that there is nothing about Simpson that is put on -- that he truly feels his songs and writing and performing them is a ritual of catharsis. Hearing Simpson's mournful strains harkens back to some of country music's greatest artists, but without actually imitating anyone particular or borrowing too much. **Metamodern Sounds in Country Music** is a wholly spiritual sophomore album with Simpson backed by spare and organic arrangements with wildly effected guitars, sparing use of pedal steel and organ, and modern production that is as richly textured as it is soul-bearing.

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