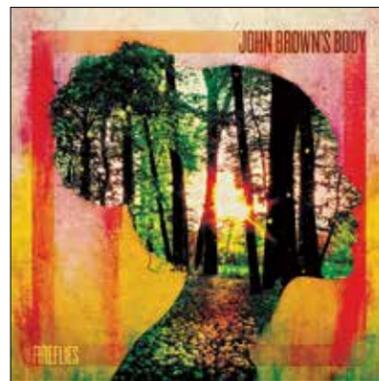


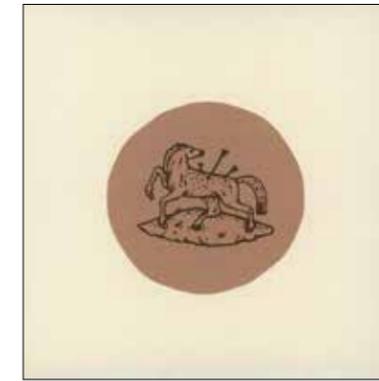
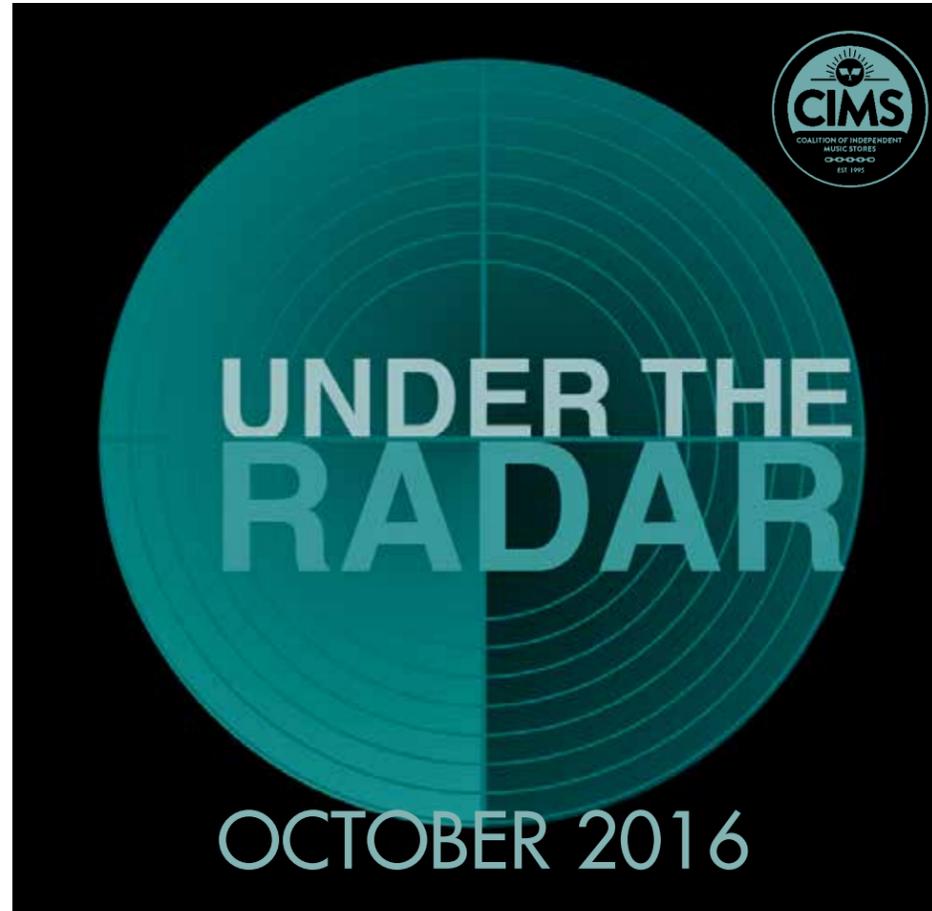
DEVIN TOWNSEND PROJECT
TRANSCENDENCE
INSIDE OUT MUSIC

The **Devin Townsend Project**, the band led by Canadian musician/producer **Devin Townsend** is back with *Transcendence* – the follow-up to 2014’s double-album, *Z2* (half of which was made up of the **DTP** full-length *Sky Blue*). “*Transcendence*, like every record I’ve done prior, is an extension of what’s been going on in my world, represented in a new batch of songs,” says **Townsend**. “I’m 44 years old now, and this is where I have been over the past two years since *Z2*.” *Transcendence* finds the award-winning **Townsend** exploring a relatively new way of working, collaborating with the entire **DTP** band during the writing stages of the record. “The result of this process is a record that I truly think the intention of is special. I ‘found’ gas to put into the tank and am glad I did. I think the intention, the theme, and the participation of everyone involved allows this album to act like a fulcrum between the past few years and what I intend to do next with the symphony. I am very proud of it and everyone involved.”



JOHN BROWN'S BODY
FIREFLIES
EASY STAR

Together for two decades and hailed as the future of roots reggae and dub thanks to an intricately balanced weaving of vocals, percussion, keyboard, bass, guitar, and stunning 3-piece horn section that ties it all together, **John Brown's Body** is building a legacy that has inspired and carved a path for the now thriving contemporary American reggae scene. Formed in Ithaca, New York in the mid 1990s, at a time when there wasn't yet a far-reaching U.S. reggae scene, **JBB** was one of a small handful of U.S. reggae bands that began touring nationally. Since then, **JBB** has played an important role in helping define distinctly American reggae. **JBB's** music is steeped in traditional vibes, but unapologetically incorporates elements from other genres. While most American reggae bands tackled typical reggae themes (such as religion and marijuana), **JBB** acted more like an indie band, writing songs that used the vocabulary of reggae to express their own experiences. Today, **JBB's** signature style has become the norm for U.S. reggae bands, and **Firefly** will further cement that influence.



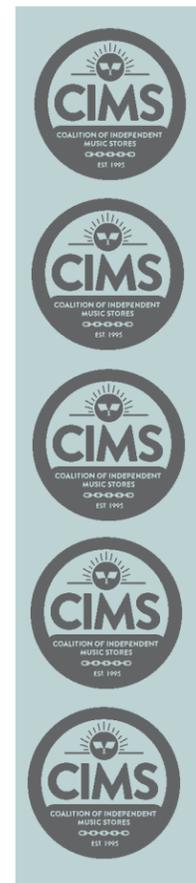
ADAM TORRES
PEARLS TO SWINE
FAT POSSUM

In 2015, **Adam Torres'** debut album, 2006's *Nostra Nova*, saw a small reissue. Called a “cult classic” by *The A.V. Club*, the album finally achieved its due, earning additional praise from *Stereogum*, *VICE*, *Popmatters*, *All Music Guide*, and *Flavorwire*, which wrote of **Torres** as, “...someone who was, at an early age, able to connect his own odd experiences to the concept of life itself in an almost innate way.” In many respects, that description is a good start at capturing the magic of **Torres'** music. There's a persisting theme that threads through his own story as well as his forthcoming new LP, *Pearls To Swine*. Across the album, **Torres** crafts uniquely cinematic soundscapes, ranging through a thoughtfully languid waltz “Juniper Arms,” the lush, gently undulating “High Lonesome,” to the lonely sweep of the Raymond Carver-signaling “Where I'm Calling From,” and travels from the foreboding, sinuous “Outlands” to the deceptively buoyant cascade of “Mountain River.” *Pearls To Swine* was made over eight days, with **Torres** recording and mixing directly to tape to allow for more finality and less overthought. This method in turn lends a natural, warm, and almost magical realism atmosphere to the songs – like a high-stakes live show captured in a fantastical setting.



THE DEAR HUNTER
ACT V: HYMNS WITH THE DEVIL
IN CONFESSIONAL
EQUAL VISION

The Dear Hunter is the main project of multi-instrumentalist, vocalist and songwriter Casey Crescenzo. From the beginning, it was a high-concept project: Casey mapped out multi-page treatments for a six-album story arc about the birth, life, and abrupt death of a boy, set at the dawn of the 20th century. *Act I: The Lake South, The River North*; *Act II: The Meaning of, and All Things Regarding Ms. Leading*; and the third installment, *Act III: Life and Death* were released between 2006 and 2009. Crescenzo temporarily stepped away from the series to work on the critically acclaimed 2.5 hour, 9 EP, 36-track collection, *The Color Spectrum*, his latest studio album *Migrant*, and his own personal symphony *Amour & Attrition*, yet returned last year with *Act IV: Rebirth In Reprise*. Now, less than a year later, we have *Act V: Hymns with the Devil in Confessional*, which will be the final “rock” record of the series, though the music is steeped in other genres as well – and Appalachian Folk in particular. The album once again features Bay Area musicians the Awesome Orchestra (with orchestration written by Casey).



ST. PAUL & THE BROKEN BONES
SEA OF NOISE
RECORDS

Sea of Noise, the new album by **St. Paul and the Broken Bones**, marks a quantum leap in sound and style for the high-voltage Birmingham, Alabama-based band. Produced by Paul Butler, *Sea of Noise* is a successor to the **Broken Bones'** 2013 debut album *Half the City*, which introduced the group's blazing mating of '60s soul fire – daubed with latter-day influences like Sly Stone, David Bowie, and Prince – to Paul Janeway's impassioned singing. *Sea of Noise* marks a deepening and broadening of the unit's musical reach and lyrical concerns. Here, the band's brawny horn-driven sound is augmented the by a string quartet and a vocal choir. The strings – recorded at Memphis' historic Sam Phillips Recording – were arranged by Lester Snell, a veteran of Stax Records. Though *Sea of Noise* is not quite a full-blown concept record, it is focused in terms of subject matter – finding redemption and salvation and hope. The album's lyrical and emotional richness is heard loudly in stunning new compositions like “Burning Rome” and the startling “I'll Be Your Woman,” which knocks traditional soul music gender roles on their heads. Like their fellow travellers in Alabama Shakes, the **Broken Bones** have given Classic Soul a 21st century twist. You need this.



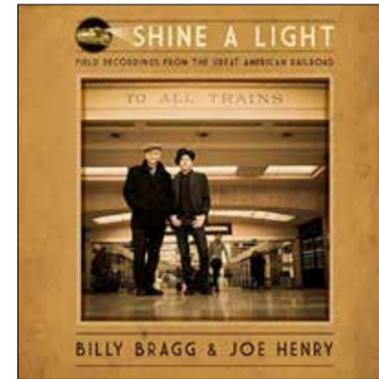
KANSAS
THE PRELUDE IMPLICIT
INSIDE OUT MUSIC

Wayward sons, **Kansas**, are back with their first new album in 16 years. *The Prelude Implicit* features 10 all new tracks written by the band and co-produced by Zak Rizvi, Phil Ehart, and Richard Williams. **Kansas'** signature sound is evident throughout the album. It showcases Ronnie Platt's soaring lead vocals, David Ragsdale's blistering violin, Williams and Rizvi's rocking guitar riffs, the unmistakable sound of David Manion's B3 organ and keyboards, Ehart's thundering drums, and Billy Greer's driving bass and vocals. “This is definitely a **Kansas** album,” remarks original guitarist Richard Williams. “Whether it is the trademark Prog epic like ‘The Voyage of Eight Eighteen,’ biting rocker such as ‘Rhythm in the Spirit,’ or mindful ballad like ‘The Unsung Heroes,’ there is something on this album for every kind of **Kansas** fan. After years of pent-up creativity, the entire band is very proud of *The Prelude Implicit*.” As the album's title suggests, *The Prelude Implicit* marks a new beginning for **Kansas**. We all may be dust in the wind, but that doesn't mean we have to sit around waiting to get blown away.



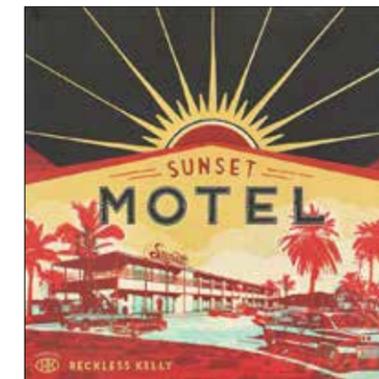
RACHAEL YAMAGATA
TIGHTROPE WALKER
FRANKENFISH RECORDS

Rachael Yamagata is not your ordinary singer/songwriter. Yes, she has released numerous albums, had record label deals, toured the world multiple times with sell-out concerts, built a loyal and ever-growing fan base, earned her place as a media ‘darling’, made appearances on Jay Leno, Conan O'Brien, Carson Daly, “30 Rock,” “One Life to Live” and “The O.C.”; been an NPR profiled artist... All that. But, more importantly, she's back with a new album – her first since 2011's *Chesapeake*. Said long-awaited new album, *Tightrope Walker*, showcases her calling card ability to articulate humanity's struggles within relationships and the freedom that comes from celebrating that which we face alone and head on. The production is riskier and cinematic – think Tom Waits meets Roberta Flack, Nick Cave hanging with Rufus Wainwright. **Rachael** confounds a labeled genre and instead embraces the production that serves the story. The paradox of her art mirrors that of her career and proves that we are never simplistic, but always full of surprises.



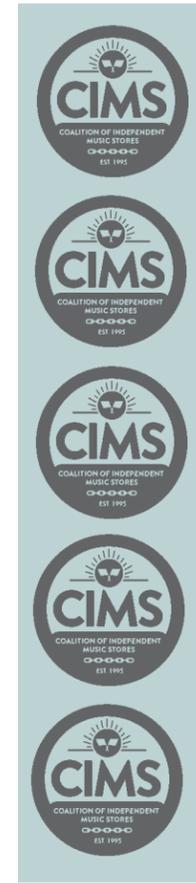
BILLY BRAGG & JOE HENRY
SHINE A LIGHT: FIELD RECORDINGS FROM
THE GREAT AMERICAN RAILROAD
COOKING VINYL

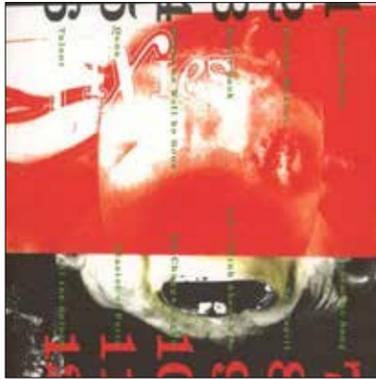
In March 2016 **Billy Bragg** and **Joe Henry**, guitars in hand, boarded a Los Angeles-bound train at Chicago's Union Station looking to reconnect with the culture of American railroad travel and the music it inspired. Winding along 2,728 miles of track over four days, the pair recorded classic railroad songs in waiting rooms and at trackside while the train paused to pick up passengers. Naturally, this journey culminated in an album: *Shine A Light: Songs From The Great American Railroad*. Says **Henry**: “As musicians – songwriters and singers of a particular and folksy persuasion – the creative culture that was allowed and inspired by the railroad remains vivid to us, and important: not as nostalgia, but by way of understand just who we have become and why; how.” Starting in Chicago, the duo traveled south to San Antonio, later hitting New Orleans and, ultimately, Los Angeles. Along the way – on board, upon platforms and in old station halls – the duo scrambled to make raw “field recordings” of songs germane to the ubiquitous presence and enduring influence of trains – tunes that date back to early country blues music and to the folk and country songs that ranged out of and alongside it. One listen and your sense of romance and wanderlust will be piqued.



RECKLESS KELLY
SUNSET MOTEL
NO BIG DEAL RECORDS

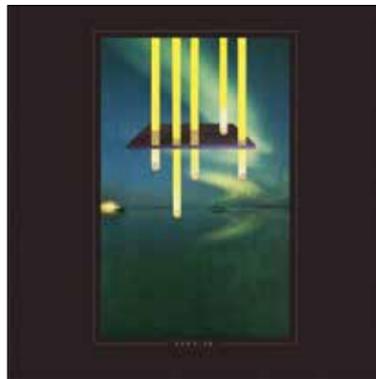
Reckless Kelly was an Americana outfit well before the term became a catch phrase. Bred in the heartland, the band naturally boasts an authentic style that many bands only aspire to. It's a sound that can't be faked or played half-heartedly. Yet in **Reckless Kelly's** case, that commitment has always been there. They are, in fact, the very real deal. Nowhere is that more evident than on the group's new album *Sunset Motel*, an effort that effectively sums up their strengths while marking a new milestone as well. It's been 20 years since the group's founding, and while they've had to fight for wider recognition, fans, critics and contemporaries have been quick to sing their praises. With songs that hit one emotional peak after another – the irresistibly infectious “Volcano,” the urgent and intensive “One More One Last Time,” the desperation and desire that comes full circle with “How Can You Love Him (You Don't Even Like Him)” and the bittersweet title track. With a steady guitar strum and a series of urgent, insistent choruses, each of these offerings ring with the kind power and conviction that makes *Sunset Motel* an affirmative listening experience.





PIXIES
HEAD CARRIER
PIAS AMERICA

Despite what some snarky critics may say, **Pixies** first album in 20-odd years, *Indie Cindy*, is very good – the sound of a band picking right up where they left off – launching from the Planet of Sound and returning to Earth with guitarist Joey Santiago's shimmering textures and slashing surf licks, as well as the unholy screams of Black Francis. They lost Kim Deal, a bummer to be sure, but for their new album, *Head Carrier*, they gained Paz Lenchantin – an in-demand singer and multi-instrumentalist best known for her time in A Perfect Circle and Zwan. Not only has she invigorated *Head Carrier's* songwriting (the first time the entire band has received songwriting credits) but she sings lead on "All I Think About Now" – a song Black wrote to Kim Deal. Weird, right? It's beautiful, too. In fact, weird and beautiful describes most of *Head Carrier's* songs – particularly the sublime "Oona," the kosmische surf rocker "Plaster of Paris," and the gorgeous Paz / Black duet, "Bel Esprit." There are some fine rockers, too, particularly "Baal's Back" and the thrashing abduction tale of "Um Chagga Lagga." But as good as those rockers are, *Head Carrier's* pretty songs are perhaps its best – sort of like 1990's *Bossanova*. There's some cool new chemistry with **Pixies 3.0**. Let's hope there's more to come.



SURVIVE
RR7349
RELAPSE

Formed in 2009, the prolific Austin, TX experimental synth quartet **SURVIVE** have released two full-lengths and numerous EPs / singles since their inception, including recent contributions to the soundtrack for the acclaimed indie horror film *The Guest*. Additionally, two of the group's members recently scored the soundtrack for the new hit sci-fi / horror show *Stranger Things*. Now, **SURVIVE** have completed self-recording their second full-length, *RR7349*. The synth quartet's sophomore full-length is a dark, sweeping exercise in analog synth mastery. The pulsating, 9-song instrumental release showcases immense diversity between tracks – ranging from grim tom-tom thunder to space-age epics, pairing tense plodding grooves with meditative ambience and driving, rhythmic beats. Inspired by IDM and horror scores alike, *RR7349* is simultaneously ominous and hopeful; tense and relaxed; percussive and melodic. It's also unquestionably **SURVIVE's** best work to date.



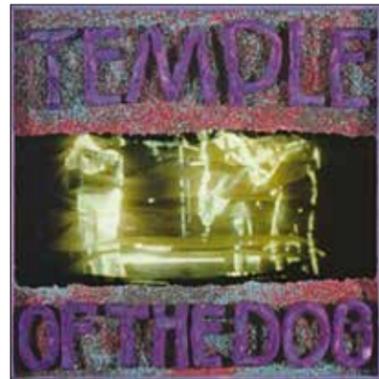
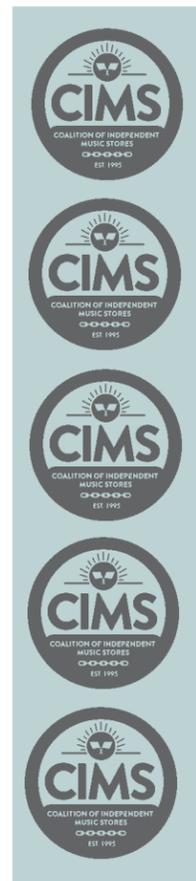
EPICA
THE HOLOGRAPHIC PRINCIPLE
NUCLEAR BLAST

The world of symphonic metal is all about big ideas and high standards, but few bands have taken this most bombastic of genres to such momentous creative heights as **Epica**. With each successive album, the band has made huge creative progress while consistently delivering stage shows and performances of overwhelming power and grandiloquence. From 2007's dark religious exploration, *The Divine Conspiracy*, and 2009's intense musical journey, *Design Your Universe*, to 2012's impassioned and political *Requiem For The Indifferent*, and on to the brave curiosity and breathtaking depth of last album, 2014's *The Quantum Enigma*, **Epica's** upward ascent has been both commercial and artistic: A testament to many years of hard work, fierce determination and the relentless pursuit of musical dreams. And now it's 2016 and **Epica** are poised to unveil their greatest masterwork to date. Their seventh full-length studio effort, *The Holographic Principle*, signifies a significant upping of the musical ante for this most adventurous of modern bands.



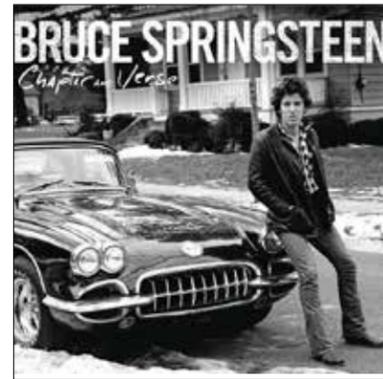
SET IT OFF
UPSIDE DOWN
EQUAL VISION

Set It Off have always been about putting the "pop" in "pop punk" but their latest album, *Upside Down* is taking their music to ear-pleasing new extremes. "We've challenged ourselves to break down genre walls – pulling influences from pop, hip-hop and R&B," says the band. "Brace yourself – this is **Set It Off** at the pinnacle of our careers." *Upside Down* was recorded in Los Angeles, CA with producers Brandon Paddock (Panic! At The Disco, Avril Lavigne, Pentatonix), Erik Ron (Saosin, Panic! At The Disco) and Mike Green (5 Seconds of Summer, All Time Low, Cassadee Pope). It was chosen as one of the "Most Anticipated Albums of 2016" by Alternative Press Magazine – and it's easy to hear why: Tracks like "Something New" and "Life Afraid" are squarely aiming for the upper echelons of pop stardom. **Set It Off** has shared toured and shared stages with the likes of My Chemical Romance, Black Veil Brides, Falling In Reverse, Chiodos, Our Last Night, A Day To Remember, Say Anything, We Are The In Crowd, William Beckett, and the entirety of both the 2013 and 2015 Vans Warped Tour, but *Upside Down* might have them playing arenas.



TEMPLE OF THE DOG
TEMPLE OF THE DOG
A&M

Temple of the Dog begins with a cassette containing two songs spawned by the loss of Soundgarden singer Chris Cornell's friend and roommate Andrew Wood (singer of Mother Love Bone). "I didn't have any destination for those songs," Cornell reflected. "My thought was that maybe I could record these songs with the remaining members of Mother Love Bone and that maybe we could release them as a tribute." Mother Love Bone's Stone Gossard and Jeff Ament began playing with Mike McCready, while Soundgarden's Matt Cameron was brought in to play drums on several demos. The project became a true collaboration. In fifteen days they cut ten tracks – even enlisting a new singer, Eddie Vedder, to add background vocals and, eventually, a duet called "Hunger Strike." The album was released to little fanfare until, less than a year later, Seattle's little music scene became a global phenomenon. It was then quickly reissued with "Hunger Strike" as the lead single. The rest is history. This 25th anniversary edition of *Temple of the Dog* has been freshly remixed by Brendan O'Brien and, depending on the format of your choosing, features a variety of never-before-heard bonus tracks. The band will also be touring for the first time ever which, obviously, you don't wanna miss.



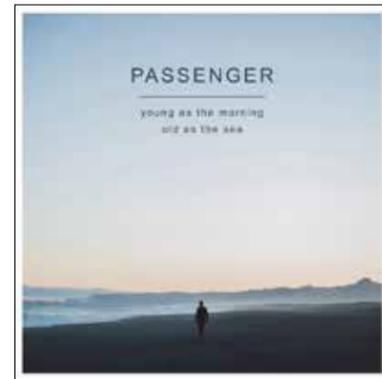
BRUCE SPRINGSTEEN
CHAPTER AND VERSE
COLUMBIA

"I come from a boardwalk town where almost everything is tinged with a bit of fraud. So am I. By twenty, no race-car-driving rebel, I was a guitar player on the streets of Asbury Park and already a member in good standing amongst those who 'lie' in service of the truth . . . artists, with a small 'a.' But I held four clean aces. I had youth, almost a decade of hard-core bar band experience, a good group of homegrown musicians who were attuned to my performance style and a story to tell." So begins **Bruce Springsteen's** recently released autobiography, *Born to Run*. *Chapter and Verse* is the book's audio companion. **Springsteen** selected the songs on *Chapter and Verse* to reflect the themes and sections of *Born to Run* – five of which are unreleased. The compilation begins with two tracks from The Castles, featuring a teenaged **Springsteen** on guitar and vocals, and ends with the title track from 2012's *Wrecking Ball*. The collected songs trace **Springsteen's** musical history from its earliest days, telling a story that parallels the one in the book. *Chapter and Verse* is must for any **Bruce Springsteen** fan.



HISS GOLDEN MESSENGER
HEART LIKE A LEVEE
MERGE

Hiss Golden Messenger A.K.A. M.C. Taylor has been on a roll the last couple of years, putting out album after album of beautifully realized, Dylan-esque rock. *Heart Like a Levee* is his latest and it's very personal subject matter is best explained by the man himself: "The writing of the songs that became *Heart Like a Levee* started in a hotel room in Washington DC in January of 2015 during a powerful storm that darkened the East Coast. At that time I was feeling—more acutely than I had ever felt before—wrenched apart by my responsibilities to my family and to my music. Forgetting, momentarily, that for me, each exists only with the other. How could I forget? Though maybe my lapse was reasonable: I had just quit my job, the most recent and last, in a series of dead-end gigs stretching back 20 years, with the vow that my children would understand their father as a man in love with his world and the inventor of his own days. They would be rare in that regard. And then—driven by monthly bills and pure fear—I left for another tour, carrying a load of guilt that I could just barely lift. But in that snowy hotel room I found the refrain that became my compass: *I was a dreamer, babe, when I set out on the road; but did I say I could find my way home?*"



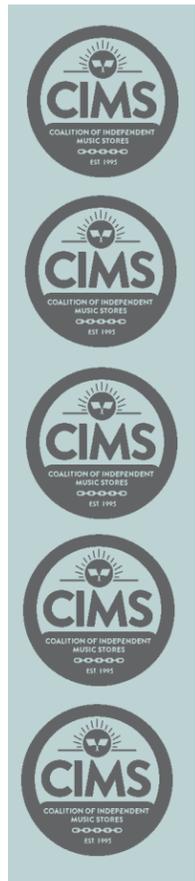
PASSENGER
YOUNG AS THE MORNING OLD AS THE SEA
NETTWERK

Young as the Morning Old as the Sea is the 8th studio album from Mike Rosenberg the Brighton-born singer/songwriter better known as **Passenger**. A prolific achievement for an artist who is still only just turned 30 last year. **Passenger** has seen massive worldwide success since the release of multi-platinum "Let Her Go" from album *All The Little Lights*. **Passenger** released *Whispers* in 2014 and spent the next two years playing sold-out show across the world and demanding the attention of thousands upon thousands of festivalgoers with only his voice and acoustic guitar. The album was recorded at a combination of Roundhead Studios in Auckland, a studio lovingly built from scratch by Neil Finn and back at Linear studios in Sydney. The epic landscapes in both New Zealand and on a recent trip Mike took to Iceland lent inspiration to create a newly panoramic album, with themes of relationships and the passing of time that are at once personal and universal. Lyrically, too, the album is newly panoramic: The stories both individual and universal, of relationships and the passing of time are still there, yet they are joined, this time, by widescreen landscapes: Finnish forests, Norwegian lakes, Scottish highlands, the Italian coastline.



HOW TO DRESS WELL
CARE
WEIRD WORLD/DOMINO

Care is the next step in the evolution of **How To Dress Well** (aka Tom Krell), which began with his first critically-lauded album, *Love Remains*, in 2010 and continued up through his widely acclaimed previous album, 2014's *What Is This Heart?*. In six quick years, Krell has deftly moved from hazy, bedroom R&B to full-blown alt-pop gems, projecting more clarity and depth than ever before. Writing and working between Chicago, Los Angeles, and New York, **Care** retains Krell's signature lyrical wordplay while being the most vibrant, curious, and celebratory he's ever been with the listener. It's an intimate album that goes big – filled with stadium-sized choruses, rollicking guitar solos, vocal tenderness, and Celine Dion-inspired melodies. It is radio-ready hooks (some of which were co-produced by Jack Antonoff) refracted through the **How To Dress Well** lens, tinting all the broader strokes with the unique elements that have always made Krell a celebrated musical visionary. **Care** is a sensual, dazzling alt-pop *tour de force* that makes us want to know each other clearer, and ultimately, to allow ourselves to feel joy.





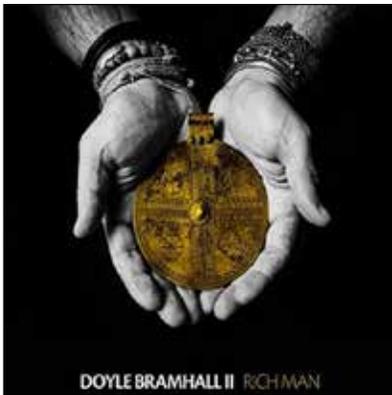
THE SWORD
LOW COUNTRY
RAZOR & TIE

When it comes to rock music, one message is left unspoken and handed down through the ages there are no rules. Nobody picks up a guitar to be constricted or oppressed. It's all about feeling free artistically. **The Sword**—John Cronise [vocals, guitar], Kyle Shutt [guitar], Bryan Richie [bass], and Santiago Vela III [drums]—cut out boundaries since day one. When it came time to record the group's fifth full-length album, *High Country*, Cronise landed at something of a spiritual crossroads. He holed up in his North Carolina home and eventually began writing new songs that reflected the nature that surrounded him. The material began to veer into a different space that at the time Cronise felt was somewhat outside of **The Sword's** sphere. *High Country* became new territory for **The Sword**, and they began doing things differently. That approach included more attention to backing vocals and harmonies, implementing more synthesizers and percussion elements, and tuning to E-flat instead of all the way down to C. That experimental spirit has carried over to **Low Country**, which takes its predecessors songs and strips them back for acoustic guitars. *Low Country* was produced by Richie and mixed by J. Robbins.



SCOTT BRADLEE'S POSTMODERN JUKEBOX
THE ESSENTIALS
CONCORD

Imagine wandering into a nightclub somewhere on the outskirts of time that plays timeless music with oddly familiar modern lyrics, incongruously marrying the 21st-century party vibe of Miley Cyrus or the minimalist angst of Radiohead with the crackly warmth of a vintage 78 or the plunger-muted barrelhouse howl of a forgotten Kansas City jazzman. If such a place actually exists, no doubt the soundtrack is **Scott Bradlee's Postmodern Jukebox**. Founded in 2009, the ensemble reimagines contemporary pop, rock and R&B hits in the style of various yesteryears, from swing to doo-wop, ragtime to Motown. The band parlayed a series of YouTube videos shot in **Bradlee's** Queens living room into massive success, including an appearance on *Good Morning America*, and performances at packed houses across the globe. *The Essentials* collects 18 favorites from **Postmodern Jukebox's** weekly postings. Both the songs and the styles span decades – it just happens that the decades in question are separated by about half a century. **Bradlee's** choice of material ranges from the '80s hard rock of Guns N' Roses to hits as recent as last year's Justin Bieber plea "Sorry." So dust off the turntable, fix yourself a stiff drink, and get comfy. Welcome to the world of **Postmodern Jukebox**.



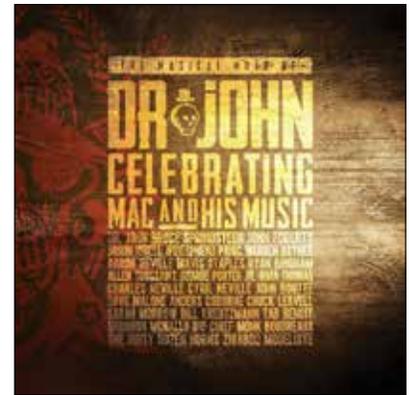
DOYLE BRAMHALL II
RICH MAN
CONCORD

Rich Man is the first solo album from Singer-songwriter-guitarist **Doyle Bramhall II** in a decade or so. Not that he hasn't been busy: "I'd been writing pretty consistently for other artists and projects since Welcome and had stored a lot of songs, sort of documenting my life story," says **Bramhall**, whose long list of collaboration credits further includes the likes of Roger Waters, the Fabulous Thunderbirds, B.B. King, TBone Burnett, Elton John, Gary Clark, Jr., Gregg Allman, Dr. John, Allen Toussaint, Billy Preston, Erykah Badu, Questlove, Meshell Ndegeocello, Eric Clapton (who hails him as one of the most gifted guitarists he's ever heard), and Sheryl Crow. **Bramhall** notes that his desired sound is "not one thing stylistically, but a lot of sounds that come out of my life experiences and travels." To be sure, there's blues on *Rich Man*, but there's also influences of R&B, Indian music and Arabic music, as well as **Bramhall's** distinctive guitar work. "There's a lot to each song, and at the end, when I was sequencing them, I realized they tell a story," continues **Bramhall**. "All the songs are steps on a personal journey back to my truth, and that comes around full circle from beginning to end. So it's a really interesting record for me." You'll feel the same.



THE MARCUS KING BAND
THE MARCUS KING BAND
FANTASY

At only 20 years of age, **Marcus King's** dazzling musical ability is evident throughout *The Marcus King Band*, the young phenom's 2nd full-length LP. Operating within the fiery brand of American roots music that **King** calls "soul-influenced psychedelic southern rock," the album highlights **King's** gorgeous, rough-hewn vocals, soaring guitar work and heartfelt songwriting all amidst a group of masterful musicians who, together, are quickly becoming one of the country's most sought after live acts. Raised in Greenville, South Carolina, **King** was brought up on the blues, playing shows as a pre-teen sideman with his father—bluesman Marvin King, who himself was the son of a regionally-known guitarist—before striking out on his own. Going beyond the sonic textures of his acclaimed 2015 debut album, *Soul Insight*, *The Marcus King Band* broadens his sound, touching upon everything from funky R&B to Southern soul and Americana in the process. His band gets in on the action too, stacking the songs with blasts of swampy brass, a lock-step rhythm section and swirling organ. Ever the multitasker, **King** bounces between several instruments, handling electric and acoustic guitar — as well as pedal and lap steel — while driving each track home with his soulful, incendiary voice.



VARIOUS ARTISTS
THE MUSICAL MOJO OF DR. JOHN:
CELEBRATING MAC AND HIS MUSIC
CONCORD

The Musical Mojo of Dr. John: Celebrating Mac and His Music is a double-disc live recording that captures a star-studded concert at New Orleans' Saenger Theatre, featuring **Dr. John** joined by a stunningly diverse assortment of notable guest artists, who perform 22 songs written, recorded and/or popularized by **Dr. John** during his prolific six-decade career, honoring his large and still-growing musical legacy. The performers include **Bruce Springsteen**, who duets with **Dr. John** on the 1973 smash "Right Place Wrong Time," **Jason Isbell**, **John Fogerty**, **Mavis Staples**, **Widespread Panic**, and **Ryan Bingham**. Fittingly, *The Musical Mojo of Dr. John* also features memorable performances by several New Orleans legends, including **Allen Toussaint**, **Irma Thomas**, **Terence Blanchard**, **John Boutté**, **Big Chief Monk Boudreaux**, **the Dirty Dozen Brass Band**, **Zigaboo Modeliste of the Meters**, and **The Neville Brothers**. Bassist **Don Was** served as the project's musical director, leading an all-star house band that also included Allman Brothers Band/Rolling Stones keyboardist **Chuck Leavell**, renowned NOLA pianist **John Gros**, Funky Meters guitarist **Brian Stoltz** and journeyman drummer **Kenny Aronoff**, as well as **Dr. John's** longstanding trombonist **Sarah Morrow**.