



HOMEGROWN



CASEY DONAHEW ALL NIGHT PARTY

ALMOST COUNTRY RECORDS

The gamut of material *All Night Party* is evidence of **Casey Donahew's** desire to keep changing and growing as an artist, to give his fans the best he has each and every time out. *All Night Party* covers plenty of ground, touching on universal themes like true love, heartbreak, hard work, and partying hard when the workweek is through. In a nod to his love of the cowboy life, **Casey** recorded "That's Why We Ride" and "What Cowboys Do." "Josie Escalido" is a mariachi-infused tale about star-crossed lovers mixed up with outlaws, angels, and the law. Of course no Donahew album would ever be complete without a nod to the wacky and fun White Trash set, so in the vein of his smash hits "Double Wide Dream," and "White Trash Story," he revisits that world on "White Trash Bay," a thunderous tune celebrating a driftwood bar full of sally characters.



Yael Naïm OLDER

TOT OU TARD

Eight years ago, Steve Jobs handpicked one of the most unlikely songs to soundtrack an Apple spot. Whimsical and modest, **Yael Naïm's** folk-pop "New Soul" was more willfully analog than tech-savvy. But mostly, it was catchy—catapulting around the globe. "It was," **Naïm** says sweetly, "a miracle." In retrospect, it feels more like fate. Born in France to Tunisian parents, raised in Israel, and residing in Paris since age 21, **Naïm** is a true citizen of the world. Joined by her creative partner, musician-producer David Donatien, **Older** represents an artistic turning point. The album, produced by Donatien and mixed by Michael Brauer (Coldplay, Grizzly Bear), was creatively driven by opposites: the birth of **Naïm** and Donatien's child (documented in the nursery-rhyme-like "Make a Child") and the death of her grandmother, eulogized in chanson-folk style on the album's spectral closer, "Meme Iren." Songs of control and freedom run in-between. **Older** is beautiful stuff of life.



ELISE DAVIS THE TOKEN

MAKE THE KILL RECORDS

Vulnerability and carnal desire go head-to-head on **Elise Davis' The Token** – an album where the story and storyteller are one and the same: "I really can't express my vulnerable feelings – especially towards men I've had feelings about over the years," **Elise** confesses, "But, I have no trouble writing down painfully honest lyrics about it." *The Token* puts a microscope on the southern dynamic between the sexes, and the Little Rock, AR native's inner turmoil, founded on her life's trajectory against a more traditional path. Elation and ache play a tug-of-war. And then there are the guitars: The solos on "Finally" and "I Just Want Your Love" erupt with the equivalent emotions of our protagonist. **Elise Davis** is putting her human condition in the forefront for all to hear, coming on like a cross between Lucinda William and Liz Phair with a production that's both *Exile*-bassy and sublime. And dig that album cover!



PAPER BIRD PAPER BIRD

SONS OF THUNDER RECORDS

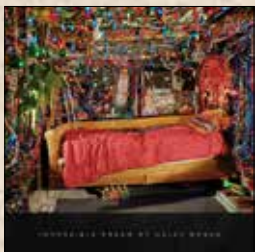
Paper Bird has a sound that blends the engaging vocal harmonies of Fleet Foxes and The Lone Bellow with the classic '70s stylings of bands like Heart and Fleetwood Mac. It conveys the essence of inspired Americana, while still staying true to its riveting rock regimen. For **Paper Bird**, their new self-titled album marks a new beginning thanks to the addition of vocalist Carleigh Atkins (formerly of Bahamas and Fox Jaws), who adds an extra edge to the band's already honeyed sound and entrancing vocal harmonies. **Paper Bird** swaps electric guitars and amped up instrumentation for the laid back, folkflavored sound they favored in the past. The album starts with the soulful strut of "To The Light," and heads into desire and yearning with the absolutely powerful single "Don't Want Half." The galloping and playful "I Don't Mind" captures the ephemeral feelings of love, while "Sunday," conjures up serious doo-wop vibes. **Paper Bird** is a force to be reckoned with.



WHISKEY MYERS MUD

WIGGY THUMP RECORDS

Sure, **Whiskey Myers** are into country music, but they also count Led Zeppelin and Nirvana as influences on new album, *Mud*. "Some Of Your Love" channels old-school soul, while the bright, punchy horns of "Lightning Bugs And Rain" flirts with Rolling Stones swagger, and "Good Ole' Days" captures a stripped-down, folksy vibe. It all adds up to what singer / guitarist Cody Cannon succinctly calls "no bullshit rock and roll." But the band also love to tell stories: "Frogman," written with Rich Robinson of the Black Crowes, follows a Navy Seal, while the Darrell Scott co-write "Trailer We Call Home" finds the beauty in simple things, concluding, "Times get tough but love is strong / Here in this trailer that we call home." *Mud* was produced by **Dave Cobb**, who brings the soulful and psychedelic textures he's perfected with Sturgill Simpson to the band's unique tube-powered, blue-collar rock. Bob Seeger fans should especially take note.



HALEY BONAR IMPOSSIBLE DREAM

GNDWIRE RECORDS

Recorded on analogue tape at Pachyderm Studios, Minnesota and produced by **Haley Bonar** and Jacob Hansen, *Impossible Dream* is the follow-up to 2014's *Last War*, which enjoyed widespread critical acclaim and featured in NPR and Village Voice's Albums Of The Year lists. *Impossible Dream* is **Bonar's** most ambitious record to date. Blending scuzzy 1980s indie, new wave angularity and Spectorish reverb, her songs are, as NPR once described, "as relentlessly catchy on the surface, as they are alluringly complex underneath." Hypnotic opener "Hometown" shimmers like a Twin Peaks outtake, the shuddering, swirling "Kismet Kill" recalls Mazzy Star, while the soaring synth and pounding drums of "Stupid Face" summons the spirit and melody of Porcupine's era Echo And The Bunnymen. Intrepid and diverse, *Impossible Dream* is consistently bold, infectious and inventive. Says NPR: "**Haley Bonar's** songs marry fizzy arrangements to cuttingly quotable observations about love, disappointment, identity and the curdling of youth."

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DOLLY PARTON PURE & SIMPLE SONY NASHVILLE

Despite country's increasingly Robo-Pop tendencies, there's a growing legion of artists committed to only bringing their raw talent and energy into the studio. But **Dolly Parton** is an icon – an artist of such rare and raw talent that she succeeds in both grit and gloss. And in the case of *Pure & Simple* – her 43rd solo album – **Parton** wants to be the girl with the most cake. *Pure & Simple* may have plenty of sugar, but it's made from natural ingredients. Born from a pair of stripped-down performance at Nashville's Ryman Auditorium featuring **Dolly** and a quartet of players, *Pure & Simple* is practically a throwback record. Tracks like "Can't Be That Wrong" recall the halcyon days of the 70s, when the most complicated production technique was the bubbling of a phased guitar. **Parton's** singing – dramatic, precise, and free of trendy dreck – once again affirms her place in the Honky Tonk firmament.



DRAKE WHITE SPARK DOT RECORDS

One of the country's most energizing performers, **Drake White**, has created a substantial buzz for his debut album, *Spark* – which features his propulsive ode to living glass-half-full despite only having half the cash, "Livin' the Dream." "I knew I wanted the title to be *Spark*," said **White** (who Billboard calls a "confident, energetic presence with a mix of gravel, soul and gospel in his voice"). "The idea of starting a fire from a tiny spark has always been so intriguing to me. That's the way I have always lived my life." *Spark* album cover tells the visual story of who **Drake White** is – an artist, husband and native-Alabamian. The images imprinted into his silhouette paint a narrative of **White's** life, including his wife Alex, his hometown church where his grandfather served as preacher, his dog Writer." If that's not the story of a guy who writes country anthems then I don't know what is...



JACK INGRAM MIDNIGHT MOTEL ROUNDER/CONCORD

Jack Ingram made his latest and most intimate album, *Midnight Motel*, on his own – ensuring the freedom to make an work of art without the usual commercial pressures. "Every night after my kids went to bed, I'd go into my music room and stay in there until about three or four," says **Ingram**. "I wanted to bring people into that space with me." With understated audio-verite production by fellow Texas singer-songwriter Jon Randall and a stellar studio band including guitarist Charlie Sexton (Bob Dylan, Arc Angels) and drummer Chad Cromwell (Neil Young, Dire Straits), **Ingram** and company recorded live in the same room, with minimum overdubbing or sonic trickery. The album's organic late-night vibe is perfectly suited to the material, and brings out the emotional edge of songs such as "I'm Drinking Through It," "Nothing to Fix," "Can't Get Any Better Than This," and "All Over Again."



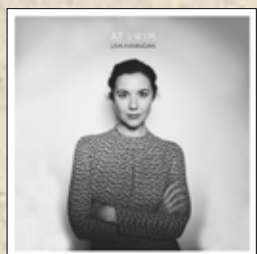
BLUE HIGHWAY ORIGINAL TRADITIONAL ROUNDER/CONCORD

Combining the spirit, themes, and topics of traditional bluegrass, but through a set of 12 all-new originals from the band and co-writers, *Original Traditional* may well be the record that everyone has been waiting for from **Blue Highway**. From callous killings to struggling with sobriety, to the majesty and magic of the mountains, the songs evoke the timeless quality of bluegrass past while remaining starkly original. On *Original Traditional*, Shawn Lane's contributions include "Don't Weep For Me," (what could well be an old-timey murder ballad), farming ode "A Long Row to Hoe," and "Top of the Ridge." Tim Stafford penned the bluesy, laid-back "If Lonesome Don't Kill Me," and the heartbreaking ballad "Last Time I'll Ever Leave This Town." Wayne Taylor's directness and emotional power come through loud and clear on "Water From the Stone" and "The Story of My Life." By looking back, **Blue Highway** have never sounded better.



THE TIME JUMPERS KID SISTER ROUNDER/CONCORD

The Time Jumpers is a 4x Grammy-nominated 10-piece band made up of superpickers who normally pay their bills by working recording sessions or touring with major artists. On Monday's they get together at the 3rd & Lindsley club in Nashville each week to play country songs that lean heavily toward western swing. They have become so popular that big-name artists routinely drop by to join them on stage or simply cheer them on. **Kid Sister** isn't just **The Time Jumpers'** fond farewell to a fallen musical comrade (Dawn Sears, **The Time Jumpers'** infinitely versatile "girl singer," who died Dec. 11, 2014), it's also a luminous demonstration of how music alleviates pains of all sorts. Since each **Time Jumper** is something of a scholar in western swing and traditional country music, the band, which includes **Vince Gill**, had no trouble selecting songs for *Kid Sister* – which is practically an instant hootenanny.



LISA HANNIGAN AT SWIM ATO RECORDS

Irish singer-songwriter **Lisa Hannigan's** highly anticipated new album, *At Swim*, follows her second full-length album, *Passenger*, which NPR Music praised as 'lush and beautiful,' while *Rolling Stone* furthered, 'Her voice is light and agile, her phrasing like exquisite plumage, and her folksy songs move with deceptive power, sailing on guitars, strings and Irish drama.' *At Swim* was recorded in New York with producer Aaron Dessner (The National). Says NPR of her new album, '*At Swim* is a triumph of **Hannigan's** understated versatility, as a seemingly simple template morphs to make room for gracefully doomstruck ballads ("Prayer For The Dying," "Funeral Suit"), comparatively peppy midtempo numbers ("Snow," "Lo"), subtly glitchy and experimental sounds ("Undertow," "Barton") and a short, gorgeous swell of layered unaccompanied vocals ("Anahorish")."

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