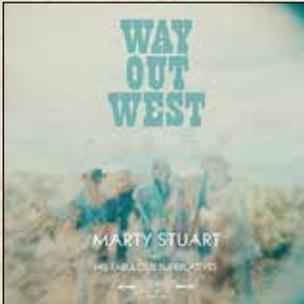




# HOMEGROWN



## MARTY STUART AND HIS FABULOUS SUPERLATIVES WAY OUT WEST

SUPERLATONE

Country Music Legend **Marty Stuart's** new album, *Way Out West*, is a love letter to the lonely but magical American West – specifically the promised land of California. “If you go and sit by yourself in the middle of the Mojave Desert at sundown and you’re still the same person the next morning when the sun comes up, I’d be greatly surprised,” says **Stuart**. “It is that spirit world of the West that enchants me.” Produced by Mike Campbell (Tom Petty and the Heartbreakers), and featuring the **Fabulous Superlatives** – guitarist Kenny Vaughan, drummer Harry Stinson and new member, bassist Chris Scruggs -- **Marty's** longtime band, which NPR Music said could “melt your heart with four-part harmonies, rock your bones with honky tonk, and dazzle you with picking worthy of their name” – *Way Out West* is a tour-de-force that will hit you like the warm desert air.



## DREW HOLCOMB & THE NEIGHBORS SOUVENIR

MAGNOLIA

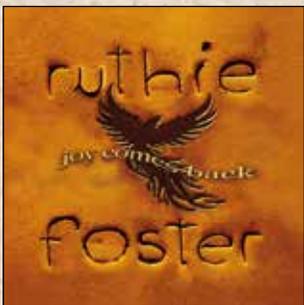
Equal parts folksinger, roots-rocker, country crooner, and pop-hook provider, **Drew Holcomb** blurs the lines between genres on his newest release, *Souvenir*. *Souvenir* is his band, **The Neighbors**, most expansive album to date, dishing up everything from the West Coast country-rock of “California” to the front-porch folk of “Mama Sunshine, Daddy’s Rain.” The rootsy songs are more rustic than ever before, laced with harmonica, upright bass, and banjo, while the rockers are downright electrifying, from the searing guitar solo that carves a lightning-shaped streak through “Sometimes” to the emotionally-charged duet with **Holcomb's** wife, Ellie Holcomb, on “Black and Blue.” **Holcomb** is still the captain of this band’s ship, but *Souvenir* relies on contributions from the whole crew. It’s a proper “band album,” in other words. *Souvenir* is the very thing its name suggests: a keepsake from a band that’s still moving, still growing, still scaling new heights.



## SAMANTHA CRAIN YOU HAD ME AT GOODBYE

RAMSEUR RECORDS

With her fifth album, *You Had Me at Goodbye*, **Samantha Crain** has managed to put her wholly original aural fingerprint on pop music. Before penning this album, **Crain** began listening to a heavy rotation of Cyndi Lauper and David Bowie (“With Bowie, there was a weirdness to his music, but it was still pop.”) “Weird is something she has always been comfortable with. Much of *You Had Me at Goodbye* is about owning this difference. “Oh, Dear Louis,” for instance, is technically about the topic of **Crain's** awkward, if well-intentioned, attempts at comforting a depressed friend. Meanwhile, “Antiseptic Greeting,” is a tongue-in-cheek retort to people who complain about her Resting Bitch Face. In contrast, “Wise One” unfolds like an unlikely romance featuring an oddly charming clarinet solo. She gets away with the unexpected thanks to *You Had Me at Goodbye's* timeless, analog foundation, recorded by John Vanderslice (Spoon, The Mountain Goats).



## RUTHIE FOSTER JOY COMES BACK

BLUE CORN MUSIC

For *Joy Comes Back*, **Ruthie Foster** wasn't merely singing about love and loss – she was splitting a household and custody of her 5-year-old daughter. Music was her therapy. In the warm confines of Austin producer and former neighbor Daniel Barrett's home studio, she found a comfort level she'd never experienced while recording. It gave her the strength to pour the pain of her family's fracture and the cautious hope of new love into 10 incredible tracks, nine of which are by a diverse array of writers from Mississippi John Hurt, Sean Staples and Grace Pettis, daughter of renowned folk singer Pierce Pettis, to Chris Stapleton and Black Sabbath. Yes, Black Sabbath: **Foster** re-imagines “War Pigs” as a jam session with Son House. She also covers the Four Tops’ “Loving You Is Sweeter Than Ever,” written by Ivy Jo Hunter and Stevie Wonder.



## JOHNNY FLYNN SILLION

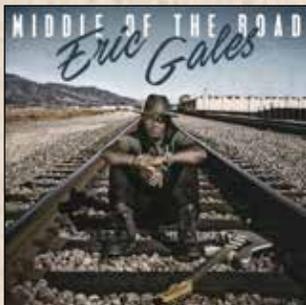
TRANSGRESSIVE

**Johnny Flynn** is an artist who has been led by his muse in an uncontrived fashion – his love for telling stories leading him to major theatrical and film roles, theater, and, eventually, music. The choice of *Sillion* as a title for his fourth album was one **Flynn** reached through a convergence of unlikely forces — of friendship, politics, poetry but it's a word too that captures much of the album's color and mood — its measure of the times. The word found him some time last autumn, post-Brexit, just as America was in the throes of election fever, and the world seemed suddenly upturned. “I had a strong sense that the album title had to be earthy and muddy,” **Flynn** says. Those textures do right by **Flynn's** songwriting, particularly “Heart Worn Hank” which blends a studio take with a recording made in an old-school Voice-o-Graph booth, resulting in an amazingly warbled and emotional artifact.

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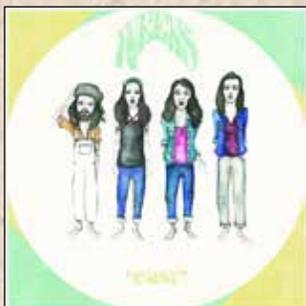
# HOMEGROWN



## ERIC GALES MIDDLE OF THE ROAD

PROVOGUE

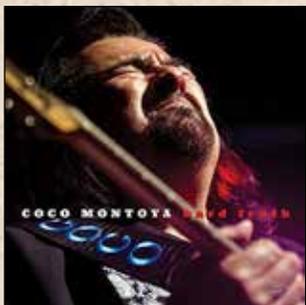
Freedom and balance are the running themes of blues guitar prodigy **Eric Gales'** new album, *Middle of the Road* – his first album since spending some time in the clink. "It's about being fully focused and centered in the middle of the road. If you're on the wrong side and in the gravel, you're not too good and if you're on the median strip that's not too good either, so being in the middle of the road is the best place to be." This is where *Middle of the Road* finds the rebirth of **Eric Gales**. A new album that has seen him freer than he's ever been and on the biographic songs you take this journey with him. He's not going it alone either: **Lauryn Hill, Gary Clark Jr, Eugene Gales, LaDonna Gales, Lance Lopez, Raphael Saadiq** and **Christone 'Kingfish' Ingram** are among the guests.



## THE WEEKS EASY

LIGHTNING ROD RECORDS

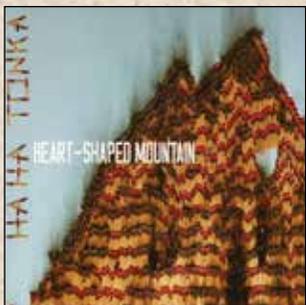
High-energy, Rowdy, Raucous, Longhair Mississippi Glam Rock. That's the sound of **Easy, The Week's** long-awaited follow-up to their breakthrough album, *Dear Bo Jackson*. Recorded at Ardent Studios in Memphis — a place filled with the ghosts (and gear) of the Replacements, ZZ Top, and Big Star, all of whom traveled to Ardent to create their own landmark albums — **Easy** finds **The Weeks** doubling down on a mix of groove, grit, and guitars. It's swaggering and sharply-focused, shining new light on a band of brothers who, although still in their mid-20s, have already logged a decade's worth of sweaty gigs together. If **Easy** bears resemblance to the raw, rowdy attitude of the **The Weeks'** live show, it's because the album was written at the end of a busy, five-year period that found the group rarely leaving the road, where they played stadiums in Europe and club gigs at home. All that sweat and swagger is captured here.



## COCO MONTOYA HARD TRUTH

ALLIGATOR RECORDS

The old Willie Dixon adage, "blues is truth," perfectly describes the searing, passionate contemporary blues-rock of world-renowned guitarist and vocalist **Coco Montoya**. Taught by the "Master of the Telecaster," Albert Collins, but with a hard-edged sound and style all his own, **Montoya** mixes his forceful, melodic guitar playing and passionate vocals with memorable songs, delivering the blues' hardest truths. He earned his status as a master guitarist and soul-powered vocalist through years paying his dues as a sideman with Collins (first as a drummer) and then with John Mayall's Blues Breakers, before launching his solo career in 1993. With his new album, *Hard Truth*, **Montoya** delivers 11 career-topping performances – each delivering a hard truth of its own, including the gospel-inspired "I Want to Shout About It," to the haunting "Devil Don't Sleep" to the icy-hot cover of Albert Collins' "The Moon Is Full."



## HA HA TONKA HEART-SHAPED MOUNTAIN

BLOODSHOT RECORDS

Over their history, **Ha Ha Tonka** has recorded four critically acclaimed albums, toured the world, played Lollapalooza and Austin City Limits, and appeared on Anthony Bourdain's *No Reservations*. Through it all, these Ozarks natives have made friends, found love, started families, and grown and matured together. *Heart-Shaped Mountain* reflects that development and maturity. Once aptly summed as "Indie-Americana, where Alabama meets Arcade Fire," **Ha Ha Tonka** has expanded their sonic palette, unveiling balanced, sublime, pop radio accessible heights and an emotionally broader, post-punk songwriting range, à la Apache Relay or a less enigmatic Jónsi, while keeping their trademark harmonizing vocals, jangly Southern revelry and crunchy hooks fully intact. At its core, *Heart-Shaped Mountain* is an album about love and growth. At a time when divisiveness fills the headlines, **Ha Ha Tonka** is fighting the good fight – building narrative-tributes to friends and loved ones, memories past and prospects of the future.

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