



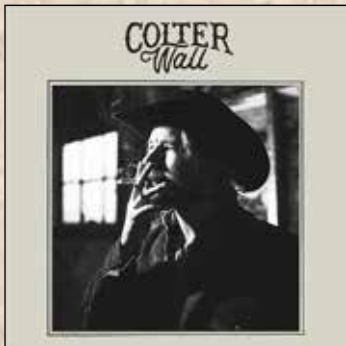
HOMEGROWN



THE STEEL WOODS STRAW IN THE WIND

WOODS MUSIC

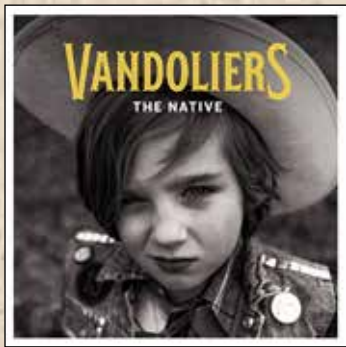
Straw in the Wind is the debut album from Nashville-based rock band **The Steel Woods** – a commanding musical force that blends an amalgam of influences with a Southern-infused foundation. The group’s sound is a hybrid of rock, blues, folk, gospel, heavy metal, Americana, soul and bluegrass. *Straw In The Wind* features 13 tracks mostly written by lead singer Wes Bayliss and guitarist Jason ‘Rowdy’ Cope, who played guitar in Jamey Johnson’s band for nine years. The album includes songs by acclaimed writers such as Darrell Scott, Brent Cobb and even Black Sabbath, which receive inspired and distinctive interpretations. *Straw In The Wind* is filled with narratives of cautionary tales, regret, revenge, philosophical questioning, lovers, dreamers, but most of all, it’s an introduction to fantastic, hard-edged, blue-collar band whose genre-bending sound is equally old school and timeless.



COLTER WALL COLTER WALL

YOUNG MARY’S RECORD CO

A native of Canada, 21-year-old **Colter Wall’s** sound is comprised of resonate and raw baritone vocals, folk and bluegrass style guitar and banjo picking, steady kick-drum stomping, and provocative storytelling. Since debuting in 2015 with the release of his EP, *Imaginary Appalachia*, **Wall** has received overwhelming acclaim from both critics and artists alike. Steve Earle declares, “**Colter Wall** is bar-none the best young singer-songwriter I’ve seen in twenty years,” while Rick Rubin proclaims, “**Colter** sings and writes songs in ways seemingly lost in time. There is an agelessness about him so unusual in someone so young.” Produced by Grammy Award-winning producer **Dave Cobb**, the 11-track album was recorded at Nashville’s historic **RCA Studio A**. “I certainly feel like this record is far more mature than the EP,” says **Wall**. “This record is a little more personal and most all the stories are true tales of my life.” You need this.



VANDOLIERS THE NATIVE

STATE FAIR RECORDS

Vandoliers formed in 2015 in Dallas-Fort Worth by frontman Joshua Fleming. Fiercely proud of their homeland, **Vandoliers** put their own spin on the Texas country tradition with 2016’s *Ameri-Kinda*, a debut album that mixed honky-tonk twang with hard edged, rock & roll stomp. The band’s follow-up release, *The Native*, arrives less than a year later, doubling down on **Vandoliers’** modern approach to traditional influences, replete with barreling guitar solos, train beats, anthemic melodies, mariachi horns, and the autobiographical details of Fleming’s own travels. Recorded in the same studio where Willie Nelson made *Red Headed Stranger*, *The Native* was tracked to tape by producer John Pedigo in just four days, and captures the band kicking up a storm of Western swing, electric blues, roadhouse rock & roll, Tejano, cowboy country, and twangy punk. Along the way, Fleming sings about getting drunk, getting arrested, and getting it on. PLAY LOUD!!!



THE MASTERSONS TRANSIENT LULLABY

RED HOUSE RECORDS

Don’t bother asking **The Mastersons** where they’re from. Brooklyn, Austin, Los Angeles, Terlingua – they’ve called each home in just the last few years alone. If you really want to get to know this husband-and-wife duo, the better question to ask is where they’re going. For the last seven years, **The Mastersons** have kept up a supremely inexorable touring schedule, performing as both the openers for Steve Earle and as members of his band, The Dukes, in addition to playing their own relentless slate of headline shows and festivals. Written in a slew of different cities around the world, *Transient Lullaby* is a late-night collection of subtle, evocative performances that showcase the itinerant couple at their absolute finest. Musically, the album is rich with intoxicating harmonies that float above Eleanor Whitmore’s stirring string arrangements and Chris Masterson’s adroit guitar work – but it’s the deeply personal songwriting that steals the show.



SELWYN BIRCHWOOD PICK YOUR POISON

ALLIGATOR RECORDS

Selwyn Birchwood is among the most extraordinary young stars in the blues. A seasoned touring musician – who picked up an MFA along the way, **Birchwood’s** deep familiarity with blues tradition allows him to bust the genre wide open – adding new sounds, colors and textures all delivered with a revival tent preacher’s fervor and a natural storyteller’s charisma. Since the 2014 release of *Don’t Call No Ambulance*, **Birchwood’s** meteoric rise from playing small Florida clubs to headlining international festival stages is nothing short of phenomenal, as he continues to set the contemporary blues world on fire. With his new album, *Pick Your Poison*, **Birchwood** takes a major step forward, crafting visionary blues for a new generation of forward-looking fans. **Birchwood** wrote and produced all 13 songs on *Pick Your Poison*. The cutting-edge songs are made even more impactful by **Birchwood’s** gruff vocals, his untamed musicianship and his band’s seemingly telepathic accompaniment.



POKEY LAFARGE MANIC REVELATIONS

ROUNDER/CONCORD

Pokey LaFarge tries to make sense of trouble he’s seen and trouble he’s been in. This is the Great Why of his unending passion for songwriting. Each chord, each riff shades the stories he sets up in his lyrics, always in search of the purest truth within the 10 forlorn, haunting melodies on *Manic Revelations*. A musician, a storyteller, a narrator of the messy, unkempt American experience, **Pokey LaFarge** sits, he watches, he writes. Everything that’s worth happening happens in his songs. From the broad social narrative of ‘Riot In The Streets’ to the internal tension of ‘Must Be A Reason’ and ‘Bad Dreams’ to the profound alienation of ‘Silent Movie,’ these *Manic Revelations* are questions, they are answers, they are an epoch for **Pokey LaFarge**. But for all the angst at their core, these 10 songs have an easy, old-school soulful charm that will charm even the toughest tough.



VARIOUS ARTISTS MUSIC FROM THE AMERICAN EPIC SESSIONS

COLUMBIA

The American Epic Sessions is a feature-length film showcasing the very first electrical sound recording system from the 1920s – consisting of a single microphone, a towering six-foot amplifier rack, and a live record-cutting lathe. Naturally, **Jack White and T Bone Burnett** were called upon to put this equipment to good use by producing an album. The musicians – which include Alabama Shakes, The Avett Brothers, Beck, Bettye LaVette, Elton John, Nas, Raphael Saadiq, Rhiannon Giddens, Steve Martin and Edie Brickell, Taj Mahal, Willie Nelson, and Merle Haggard – have roughly three minutes to record their song direct to disc before the weight hits the floor. In the 1920s, they called this “catching lightning in a bottle.” All the musical performances in this film are live. The audio you hear on this soundtrack is taken directly from the discs with no editing or enhancements. The results are stunning. The film airs this month on PBS.

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