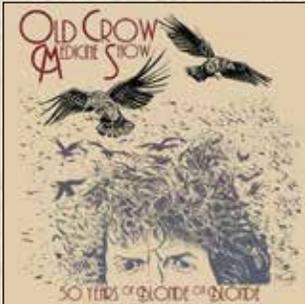




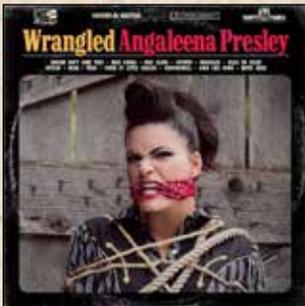
HOMEGROWN



OLD CROW MEDICINE SHOW 50 YEARS OF BLONDE ON BLONDE

SONY NASHVILLE

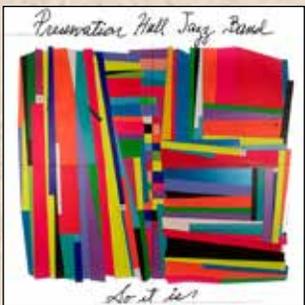
Fifty years is a long time for a place like Nashville, Tennessee. And certain people have sent the hands of the clock spinning. Fifty years ago, **Bob Dylan** came to Nashville, joined forces with a gang of brilliant studio musicians, and recorded *Blonde on Blonde* – an album that whirled whimsy, poetry, and psychedelic aggression into a sound that **Dylan** called “thin wild mercury.” That album, which featured classics including “Just Like a Woman,” “Sad Eyed Lady of the Lowlands,” and “Visions of Johanna,” solidified Nashville as an ecumenical Music City. **Bob** swung the gates of Country music so wide that 50 years later there was still enough of a crack left for **Old Crow Medicine Show** to sneak its banjos and fiddles through the gates. So in honor of that anniversary, **OCMS** put themselves in front of a Nashville audience and put their own spin on this Nashville classic – and the results will surprise you.



ANGALEENA PRESLEY WRANGLED

MINING LIGHT

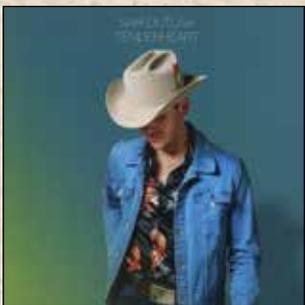
Wrangled is the second solo album from **Angaleena Presley** – best known as one third of **Pistol Annies** – and, unsurprisingly, she’s not taking any shit: “*Wrangled* is an explicitly forthright journey through my experience in the business of Country Music. I tried to tackle uncomfortable realities like the discrimination against female artists at the height of Bro-Country, the high school mentality of Music Row and the pain that’s just beneath the surface of the road to stardom. Covered in elbow grease and sacrifice, I set out to shed the skin of my ‘dream’ Nashville by painting a musical picture of loss, surrender, resurrection, redemption, and connection with real people who make and support honest music.” One of those real friends was the late great Guy Clark, who co-wrote “Cheer Up Little Darling” with **Presley** before he passed away in 2016.



PRESERVATION HALL JAZZ BAND SO IT IS

LEGACY

So, It Is finds the classic **Preservation Hall Jazz Band** sound invigorated by a few fresh influences, not least among them the band’s 2015 life-changing trip to Cuba. “In Cuba, all of a sudden, we were face to face with our musical counterparts,” says bandleader / composer / bassist Ben Jaffe. “There’s been a connection between Cuba and New Orleans since day one – we’re family. It was almost like having a religious epiphany.” The music on *So It Is*, penned largely by Jaffe and 84-year-old saxophonist Charlie Gabriel in collaboration with the entire **PHJB**, stirs together that variety of influences like classic New Orleans cuisine. Longtime members Jaffe, Gabriel, Clint Maedgen and Ronell Johnson have been joined over the past 18 months by Walter Harris, Branden Lewis and Kyle Roussel, and the new blood has hastened the journey into new musical territory. Produced by David Sitek of TV on the Radio.



SAM OUTLAW TENDERHEART

SIX SHOOTER RECORDS

Since the release of his 2015 debut, *Angeleno*, **Sam Outlaw** remains one of LA’s only modern country singers to earn international acclaim. And with his follow-up *Tenderheart* he shows an impressive refinement of his artistic identity. Sonically, the album further elaborates **Outlaw’s** “SoCal Country” sound: a sun-bleached, Baja-influenced twang that deftly points to country’s neo-traditionalists and LA’s legendary singer-songwriters. Thematically *Tenderheart* is a thesis on self-discovery and the power of love – a course set with the opening chords of “Everyone’s Looking for Home.” *Tenderheart’s* revelations are most potent when filtered through **Outlaw’s** distinctive Los Angeles vantage point. “Bottomless Mimosas” is emotionally hollowing in its portrayal of west coast existentialism while “Bougainvillea, I Think” and “Dry in The Sun” round out this trio of ‘Los Angeles songs’ that explore the city’s faded beauty and define “SoCal Country” beyond instrumentation. Ryan Adams is a fan. You will be, too.



WILLIE NELSON GOD'S PROBLEM CHILD

LEGACY

God’s Problem Child is **Willie Nelson’s** first album to debut all-new songs since 2014’s *Band of Brothers*. It includes 13 new songs, including seven recently written by **Willie** and Buddy Cannon, his longtime collaborator and producer. The album’s title track, penned by Jamey Johnson and the great Tony Joe White, includes vocals by both writers and the legendary Leon Russell (on what may be Russell’s very last recording). Closing the album is “He Won’t Ever Be Gone,” a song written by Gary Nicholson that pays tribute to Willie’s outlaw country comrade, Merle Haggard. Arriving one day before his 84th birthday, *God’s Problem Child* finds **Nelson** contemplating mortality – which is understandable given the number of legends that have fallen since The Great Reaping of 2016. But *God’s Problem Child* is hardly morbid. Rather, it’s as wistful and beautiful as ever. **Nelson**, as always, is an inspiration.

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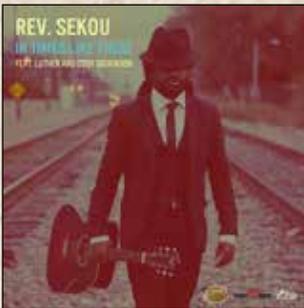


HOMEGROWN



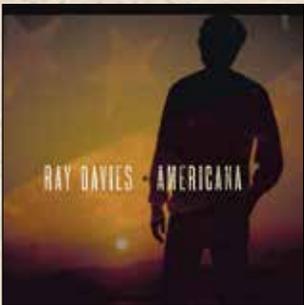
JASON EADY JASON EADY OLD GUITAR RECORDS

On his last two albums, **Jason Eady** earned major acclaim for his ahead-of-the curve take on classic country, a bold departure from his earlier excursions into blues-infested Americana. Now with his sixth album, the Mississippi-bred singer/guitarist merges his distinct sensibilities into a stripped-down, roots-oriented sound that starkly showcases the gritty elegance of his songwriting. Given its Spartan production, it makes perfect sense to call this album **Jason Eady** – his richly detailed songs, each worthy of heroes like Joe Ely and Kris Kristofferson, do the heavy lifting. “At the beginning, I told everyone I wanted to make a record where, if the power went out, we could still sit down and play all the songs the exact same way,” says **Eady**. “In fact, the only electric instrument on the whole album is steel guitar.” But it ain’t all grit – **Jason Eady** has plenty of honkey tonk charm.



REV. SEKOU IN TIMES LIKE THESE ZENT RECORDS

To make his debut album, **In Times Like These**, noted activist, author, documentary filmmaker and theologian **Rev. Osagyefo Sekou** went back to his Southern home searching for his family’s musical roots in the deep Arkansas blues and gospel traditions. Produced by **Luther Dickinson** of the **North Mississippi Allstars**, **In Times Like These** is drenched with the sweat and tears of the Mississippi River, but it looks to current events as well as the tributaries of the past. “Resist” surrounds the listener with the spirit and passion of righteous protest. The Ferguson protests led to his moving cover of Bob Marley’s classic, “Burnin’ and Lootin’.” “In Times Like These” confronts the sense of helplessness that many feel in this current political moment: Carried by congas and explosive steel guitar, the song moves around the central line “In times like this, ain’t no one going to save us, we’re the ones we’ve been waiting for.” Indeed.



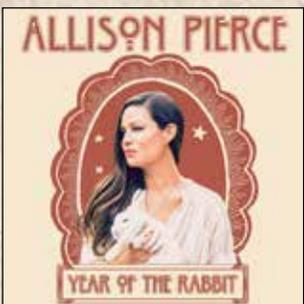
RAY DAVIES AMERICANA LEGACY

Americana is **Kinks** mastermind **Ray Davies’** first new album in 10 years. It follows his acclaimed 2013 memoir of the same name, and uses the book as both source material and jumping off point (It even includes a few spoken word passages). **Davies** wrote and arranged all the music on **Americana** and co-produced the album with Guy Massey and John Jackson with **The Jayhawks** serving as **Davies’** backing band. **Americana** was recorded in London at Konk Studios, the legendary studio founded by **The Kinks** in 1973. The album is an autobiographical work, taking inspiration from the vital role America has played in **Davies’** life over five decades. In **Davies’** own words, “America is such a big story, a vast landscape, you can get lost in it. It’s possible in America to go ahead and have a new start somewhere.” And, like the greatest Kinks records, **Americana** is a world you’ll never tire of exploring. You need this.



JOHN MORELAND HIGH ON TULSA HEAT OLD OMENS

The ten songs on **High On Tulsa Heat** explore themes of self-reflection, broken faith, love, failure and success. **John Moreland** opens himself up via his poignant lyrics and honest, sincere delivery. Loud bar-room chatter and clanking glasses become silent when **Moreland** opens his mouth and begins to sing, and his songs are clearly connecting with people, earning him a devoted and steadily growing fan-base around the country. While **Moreland’s** songs have the lived-in vibe of a man who set out on the path to be a troubadour, his first musical love was hardcore punk bands. After his father exposed him to the earnest songs of Neil Young, Townes Van Zandt, and Steve Earle. From there, **Moreland** was inspired to hone his songwriting craft and dig deeper lyrically. **High on Tulsa Heat** was self-produced and recorded in a home studio in Oklahoma, a minimalist approach, allowing the songwriting and vocals to take center stage. You need this.



ALLISON PIERCE YEAR OF THE RABBIT MASTERWORKS

Allison Pierce is launching the second chapter of her distinguished career with her new album **Year of the Rabbit**, an eloquent straight-from-the-heart solo debut. The new album finds **Pierce** transformed following two decades of recording and performing with her sister Catherine as The Pierces. For **Year of the Rabbit**, **Pierce** enlisted producer and multi-instrumentalist Ethan Johns (Ryan Adams, Ray LaMontagne, Kings of Leon). The first single “Evidence” is presented in classic folk-rock style with a jangling 12-string electric guitar that frames **Pierce’s** contemporary retelling of the myth of the Original Sin. The lilting, piquant “Fool Him” explores the travails of would-be lovers who can’t seem to get in sync, while “I Can See for Miles” ponders losing someone, longing for them and looking for them everywhere. **Year of the Rabbit** unfurls in distinct, insinuating increments, a product not just of the songs themselves but also **Pierce’s** ability to fully inhabit them.

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