Aaron Livingston, is the easygoing musical alchemist of our time. He is a conjurer, and much like those of his heroes Stevie Wonder and Jimi Hendrix, his songs are deconstructions of the diaspora of American R&B. Deftly he weaves different eras of the sound – blues, soul, gospel, rock and roll – through his own unique vision, never forced, always smooth, each note a tributary on the flowing river of rhythm and blues. And the majestic “Nobin’ New Under the Neon” sounds like vintage Eddie Rabbit. Midland’s music is truly a sound decades in the making that’s just right for today.
JESSE COOK
BEYOND BORDERS

“There are many borders in our lives. Some are built by others, some we create for ourselves,” says Jesse Cook. “Whenever I have ventured beyond the borders in my life, I have been the better for it. Beauty, humanity, artistry, joy, wisdom, and of course love… these things don’t stop at some line on a page. If music is the universal language, maybe there is something it can teach us?” Following on the heels of One World’s critical and commercial success, Jesse Cook is ready to launch his new album Beyond Borders. Beyond Borders is an in-depth musical journey exploring the exotic boundaries of World Music.

MITCH WOODS
FRIENDS ALONG THE WAY

Friends Along The Way finds Mitch Woods reaching into his historical sense of music. He reaches backwards to the roots rather than forward for his inspiration. This shines through on the first single “Take This Hammer” featuring a stunning vocal performance from Van Morrison and backed on guitar by Taj Mahal and, of course, Mitch Woods on piano. With Friends Along The Way, Mitch wanted to get a chance to play with some of his contemporaries in an intimate and mostly unplugged environment. The piano as an instrument lends itself to this format so perfectly. Mitch can play rhythm, lead, bass, and sing while accompanying some of his friends, who happen to be today’s blues and musical greats. It is a great instrument for bringing out the best of these awesome artists who are keeping the blues flame burning for generations to come.

HISS GOLDEN MESSENGER
Hallelujah Anyhow

Hallelujah Anyhow is the latest studio album from Hiss Golden Messenger. Its ten new songs, penned by Hiss Golden Messenger principal M.C. Taylor, were recorded with Brad Cook, Phil Cook, Chris Boerner, Josh Kaufman, Darren Jessee, Michael Lewis, and Scott Hirsch. Alexandra Sauser-Monnig, Tift Merritt, Skylar Gudasz, Tamisha Waden, Mac McCaughan, and John Paul White provided vocal harmonies. “I see the dark clouds,” says Taylor. “I was designed to see them. They’re the same clouds of fear and destruction that have darkened the world since Revelations, just different actors. But this music is for hope. That’s the only thing I want to say about it. Love is the only way out. And if some days that belief comes harder than others, Hallelujah Anyhow.”

CHRIS HILLMAN
BIDIN’ MY TIME

Chris Hillman, a founding member of the Byrds, Flying Burrito Brothers, Manassas, and the Desert Rose Band, is widely acknowledged as a seminal figure in the creation of country rock and an architect of American popular music. Bidin’ My Time is Hillman’s first studio album in over a decade. Tom Petty produced the album at his studio in Southern California, and Hillman’s longtime collaborator and co-founder of the Desert Rose Band Herb Pedersen served as executive producer. Featured performers and guests on the recording include Byrds co-founders David Crosby and Roger McGuinn; Desert Rose Band alumni Pedersen, John Jorgenson, and Joy Denalane; Petty and fellow Heartbreakers Mike Campbell, Steve Ferrone, and Benmont Tench; Mark Fain, Josh Jové, and Gabe Witcher. In addition to Hillman originals, Bidin’ My Time features songs by Gene Clarke, Pete Seeger, Roger McGuinn, The Everly Brothers, and Tom Petty. You need this.

STEVE MARTIN & THE STEEP CANYON RANGERS
THE LONG AWAITED ALBUM

On his latest LP Steve Martin reconnects with his backing band the Steep Canyon Rangers, who previously contributed to 2011’s Rare Bird Alert, 2013’s Love Has Come for You and 2014’s Live. The Long-Awaited Album which is full of stories that mix humor and melancholy, whimsy and realism, rich characters and concrete details. And lots of banjos. Lead single “Caroline” is a banjo-slathered number that manages to be unfailingly jolly even as it depicts a brutal break-up. The song opens not long after the title character has unceremoniously dumped Martin’s narrator, and he’s still hung up on her. The song appears to serve a therapeutic function, however, as by the end of “Caroline,” Martin’s narrator is finally beginning to think about moving on. “Research has shown that there are many, many songs with the title Caroline,” Martin tells Rolling Stone. “However, this is the only good one.”