



HOMEGROWN



MIDLAND ON THE ROCKS

BIG MACHINE

Made up of singer Mark Wystrach, guitarist Jess Carson and bassist Cameron Duddy, Dripping Springs, TX trio **Midland** is the embodiment of '70s California country – all smooth Eagles harmonies and heart-on-your-sleeve lyrics. **Midland** – named from a Dwight Yoakam song – excel in setting a mood. This is music made for wide-open skies, endless deserts and wondering where the road is going to take you next. Their full-length debut, **On The Rocks**, features some of the most traditional-sounding country music to come out of Nashville in a decade. Lead single "Drinkin' Problem" evokes Gary Stewart – one of **Midland's** biggest inspirations, along with Merle Haggard. "Electric Rodeo," with its plaintive piano, sweeping strings and high-in-the-saddle chorus, is a prime example of the "picture" the band loves to paint. And the majestic "Nothin' 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.



WHITNEY ROSE RULE 62

SIX SHOOTER RECORDS

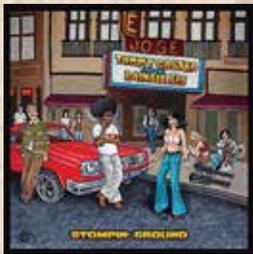
This is turning out to be a busy year for **Whitney Rose** having released an EP in January, touring widely, and recording **Rule 62**, her third full album. With **Rule 62**, **Whitney Rose** further develops her luscious Texas swing sound with a more assertive feel. She sings ballads with a voice that takes you right back to the 1950's or 60's but others are a lot more direct and reflect a young artist not at all happy with contemporary issues. Produced again by **Raul Malo** of **Mavericks** fame and Niko Bolas, backed by a band who redefine "tight", in **Rule 62** Whitney Rose has created her most complete recording to date. In case you are wondering, the album's title comes from the Alcoholics Anonymous treatise on finding harmony by learning life's lessons with humility and humor. **Whitney Rose** translates this into a more direct piece of advice, "don't take yourself too darn seriously".



THE WHITE BUFFALO DARKEST DARKS, LIGHTEST LIGHTS

UNISON MUSIC GROUP

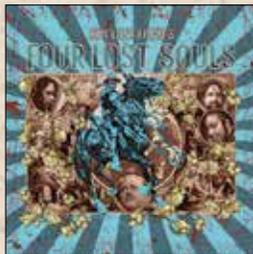
The White Buffalo a.k.a. songwriter Jake Smith has resolutely charted his own single-minded musical course for more than a decade. His captivating live presence and workman's approach to his craft has earned him a loyal fan base worldwide. Over the course of five albums, various EPs and numerous prominent placements in such high-profile outlets as TV's *Sons of Anarchy* and *Californication*, Smith has built a powerful body of work that marks him as a genuine original – and his latest, **Darkest Darks, Lightest Lights** proudly carries on tradition while adding new colors into the mix. The California-bred artist writes timeless, vividly detailed character studies, tapping into the emotional lives of various misfits, outsiders and troubled souls with insight and compassion. His songwriting is matched by his rough-hewn, deeply expressive voice, and by his distinctive instrumental arrangements, which are simultaneously intimate and epic.



TOMMY CASTRO & THE PAINKILLERS STOMPIN' GROUND

ALLIGATOR RECORDS

Over the course of his career, **Tommy Castro** has always been inspired by the sounds he absorbed while coming of age on the rough and tumble side of San Jose, California. During the late 1960s and early 1970s, this was **Tommy's** home turf — a place where the street-tough Mexican Americans and the counter-culture hippies came together to party and listen to tunes — the hippies with their blues and rock, the Mexicans with their soul music. Mixing the blues-rock he loved and the soul music he heard blasting out from the lowriders cruising the streets, along with the socially conscious message songs of the day, **Tommy's** own sound was born. **Tommy Castro** has long since gone from that local bar to stages around the world, but his San Jose DNA still infuses his music to this day. You can hear it in every note of **Stompin' Ground**.



JON LANGFORD FOUR LOST SOULS

BLOODSHOT RECORDS

Musician, artist, and erstwhile Mekon, **Jon Langford**, recorded **Four Lost Souls** with many of the musicians who put Muscle Shoals on the musical map. Among them was **David Hood** and **Randy McCormick** — world famous players who have performed on all the songs you ever loved. Along for the ride were Nashville's in-demand pedal steel guitarist Pete Finney and guitarist Grant Johnson. Together they dutifully crafted a project brimming with images of killing and hope, Faulkner, the Natchez Trace, and the sea. Tomi Lunsford, a mountain soprano from Nashville, slipped into the vocal booth to duet with **Langford**. Will McFarlane parked his Harley at the front door to say hello. Five minutes later he was behind studio glass with his guitar. And five minutes after that, he was back on his bike turning the corner in a cloud of dust and exhaust. That magic is what this record is all about.



SON LITTLE NEW MAGIC

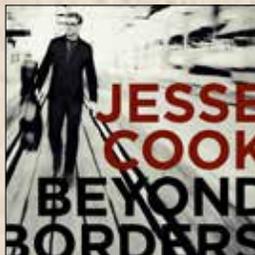
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Son Little, the singer and songwriter born **Aaron Livingston**, is the easygoing musical alchemist of our time. He is a conjurer, and much like those of his heroes Stevie Wonder and Jimi Hendrix, his songs are deconstructions of the diaspora of American 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 now, with his second full-length album, **New Magic**, he has delivered a profound statement, a cohesive creation that captures the diverse spirit of American music in a fresh and modern way. The song that serves as the album's true centerpiece is "Blue Magic," a Philly Soul inspired number deconstructed almost like a rap song or the best of production savants like J Dilla or Madlib. Aptly named, **New Magic** is not your typical "Americana" record.

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JESSE COOK BEYOND BORDERS

E1

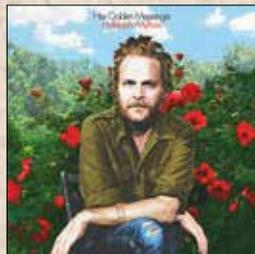
"There are many borders in our lives. Some are built by others, some we create for ourselves," says **Jesse Cook**. "Whenever I have ventured beyond the borders in my life, I have been the better for it. Beauty, humanity, artistry, joy, wisdom, and of course love...these things don't stop at some line 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. *Beyond Borders* is the most sonically diverse and distinctive disc in **Jesse Cook's** vast and varied catalogue, which has earned **Jesse** 11 Juno nominations and one Juno win for 2000's *Free Fall*.



MITCH WOODS FRIENDS ALONG THE WAY

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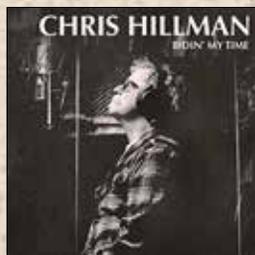
Friends Along The Way finds **Mitch Woods** reaching into his historical sense of music. He reaches backwards to the roots rather than forward for his inspiration. This shines through on the first single "Take This Hammer" featuring a stunning vocal performance from **Van Morrison** and backed on guitar 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

MERGE

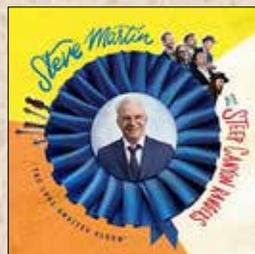
Hallelujah Anyhow is the latest studio album from **Hiss Golden Messenger**. Its ten new songs, penned by **Hiss Golden Messenger** principal M.C. Taylor, were recorded with Brad Cook, Phil Cook, Chris Boerner, Josh Kaufman, Darren Jessee, Michael Lewis, and Scott Hirsch. Alexandra Sauser-Mannig, Tift Merritt, Skylar Gudas, 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. I've never been afraid of the darkness; it's just a different kind of light. And if some days that belief comes harder than others, *Hallelujah Anyhow*."



CHRIS HILLMAN BIDIN' MY TIME

ROUNDER/CONCORD

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 Jay Dee Maness; 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

ROUNDER/CONCORD

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-splattered number that manages to be unfailingly jolly even as it dissects 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."

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