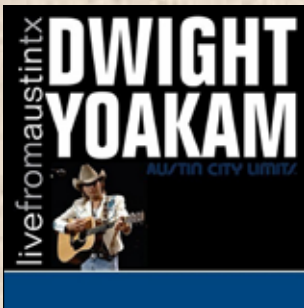




HOMEGROWN



DWIGHT YOAKAM LIVE FROM AUSTIN, TX NEW WEST

"20-something **Dwight Yoakam** was literally the new kid in country music when he stepped onto the Austin City Limits stage in October 1988. But even then, as he has ever since, he was doing things his own way. **Dwight** was born in a small Kentucky town and grew up listening to mountain and bluegrass music, and unlike most of the mainstream country-pop crooners of the '80s, he almost singlehandedly revived the rockabilly/honky tonk/hillbilly sound that was one of the cornerstones of country music's formative years. Early on he discovered the fabled "Bakersfield" sound of the '60s and adopted it as his own, in the tradition of country legends Merle Haggard and Buck Owens. Buck, in fact, became his hero and friend. Much like his heroes, **Dwight** has been true to his roots and breaking new ground for almost 20 years." – Terry Lickona (producer *Austin City Limits*)



WILL HOGE ANCHORS EDLO RECORDS

"I hit a wall," says **Will Hoge**. "I was doing the best touring of my career and I had a great, steady gig writing songs, but I was falling out of love with being in a band." For **Hoge**, what came next was a quest to reclaim the joy and the magic that had drawn him to music in the first place. He hit the road for roughly a year of solo shows, crisscrossing the country with just a guitar and a keyboard, and began writing material that made him feel like a kid falling in love with rock and roll all over again. Recorded with an all-star band, **Anchors** is a prime showcase for **Hoge's** remarkable songwriting. Over the course of 11-tracks (including one with special guest **Sheryl Crow**), **Hoge** weaves elements of vintage country, literate folk, and heartland rock into a passionate, genre-busting masterpiece.



MIKE STERN TRIP HEADS UP/CONCORD

About a year ago **Mike Stern**, one of the highest regarded most successful jazz guitarists alive today, had a terrible accident. He broke both shoulders when he tripped running across a street in Manhattan. **Trip** is his stunning return after multiple surgeries and a lot of gumption. More than just a comeback, this album is about **Mike's** career and his musical partnerships. A powerhouse outing, **Trip**, features such longstanding colleagues as trumpeters Randy Brecker and Wallace Roney, saxophonists Bob Franceschini and Bill Evans, the latter a bandmate in Miles Davis' 'comeback band' of 1981, bassists Victor Wooten and Tom Kennedy and drummers Dave Weckl, Dennis Chambers and Lenny White. Produced by pianist-keyboardist Jim Beard, **Trip** is a brilliant showcase of what the acclaimed guitarist does best: riffing on post-Miles funk-fusion ('Trip,' 'Screws,' 'Watchacallit'), urgent swingers ('Half Crazy,' 'Scotch Tape and Glue,' 'B Train') and lyrical ballads ('Emilia,' 'I Believe You').



DAVID RAMIREZ WE'RE NOT GOING ANYWHERE SWEETWORLD

Austin-based songwriter **David Ramirez** returns with **We're Not Going Anywhere**. Produced by Sam Kassirer, the album finds **Ramirez** painting a vividly imagined picture of contemporary America through the songwriter's own perspective of having dual American and Mexican heritage. It follows **Ramirez's** breakthrough 2015 album **Fables**, described by Q as "caked with the grit and dust of an entire lifetime." This politically engaged concern runs throughout the album and is reflected in tracks such as "Stone Age" and album opener "Twins" which questions what it means to be an American in 2017. Working alongside **Ramirez's** political concerns there are songs of break-ups, loneliness, and emotional distancing, all of which are sober and self-castigating such as first single "Watching from a Distance." "People Call Who They Wanna Talk To" is **Ramirez** at his catchiest, marrying a playful hook to a somber realization about romantic irreconcilability.



PENNY & SPARROW WENDIGO I LOVE YOU

Penny & Sparrow's breakthrough release, *Let a Lover Drown You*, was met with critical acclaim from a wide variety of outlets including NPR Music, Noisey, American Songwriter and Baeble Music. Building on their signature soaring harmonies and introspective lyrics, **Penny & Sparrow** expand their musical palette both poetically and sonically via their hypnotic arrangements with **Wendigo** – featuring 14 artfully arranged songs that combine the literary inspired poignant lyrics of Andy Baxter with the lush arrangements of Kyle Jahnke. Baxter delves into themes of love, darkness, urban legends ("Wendigo") and an ambitious trilogy of songs featuring an unusual take on humanizing the Grim Reaper ("Part 1 Visiting", "Part 2 Smitten" and "Part 2 Moniker"). Throughout the album is an underlying theme of unearthing fear, and discovering the unexpected beauty, strength and hope that lies within.

SEPTEMBER 2017



HOMEGROWN



JOAN OSBORNE THE SONGS OF BOB DYLAN VOL 1

WOMANLY HIPS RECORDS

On *Songs of Bob Dylan*, **Joan Osborne** unleashes her sizable gifts as a vocalist and interpreter upon The Bard's celebrated canon. The seven-time Grammy-nominated, multi-platinum-selling singer and songwriter winds her supple, soulful voice around Dylan's poetic, evocative lyrics, etching gleaming new facets along the way. "I try not to do a straight-up imitation of what someone else has done," **Osborne** says. "So I always try to find some unique way into the song, and also to pick songs where the intersection between the song and my voice hits some kind of sweet spot. It's like an actor being given a great part. You are just so excited to say these lines..." The album spans Dylan's beloved standards from the '60s and '70s to some of **Osborne's** favorites from his later albums, including *Empire Burlesque*, *Oh Mercy*, *Time Out of Mind*, and *Love and Theft*.



DAVID RAWLINGS POOR DAVID'S ALMANACK

ACONY RECORDS

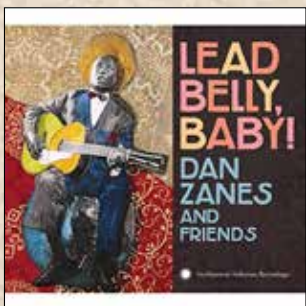
Guitar man **David Rawlings** leaves the "Machine" moniker behind for his third album, *Poor David's Almanack* – a wry mixture of acoustic and electric performances rich in ageless American vernacular. Gloriously captured on analog tape by studio wizards Ken Scott and Matt Andrews, *Almanack* took shape in a rollicking weeklong session at Woodland Sound Studios in Nashville, TN where **Rawlings** and longtime compatriot **Gillian Welch** joined together with Willie Watson, Paul Kowert, Brittany Haas, Ketch Secor, and Taylor and Griffin Goldsmith to produce an album for all seasons. And hey vinyl nerds: *Almanack* is also available as single LP mastered for vinyl direct from the analog tapes by **Gillian Welch and David Rawlings** on their own custom-built VMS 80 lathe with Ortofon amplifiers. Featuring artwork and illustrations by Welch, the package will include an old-style tip-on jacket printed on special paper and a printed sleeve.



LEE ROY PARNELL MIDNIGHT BELIEVER

BFD

Lee Roy Parnell is part of a long line of Texas roots-music eclectics and is among the elite few who can be identified as a triple threat: An ace guitarist, as well as a distinctive singer, and hit songwriter. Combining the influences of Blue-Eyed Soul, Delta Blues, Road House Rock, Southern Boogie, Texas Swing, and Gospel, **Parnell's** sound defies conventional classification. *Midnight Believer* reflects the cumulative essence of who **Lee Roy Parnell** is today. He states, "One of the best things about gaining some maturity is you finally find out 'Who You Is and Who You Ain't.' That said, I'd have to say that the song 'Too Far Gone' best describes me as an artist, now. The message here is in life and love we ebb and flow. What counts is going the distance (or at least as far as you can.)"



DAN ZANES LEAD BELLY, BABY!

SMITHSONIAN/FOLKWAYS

Dan Zanes occupies a unique place in American music where sea shanties, English music hall, North American and West Indian folk music, play party songs, the spirit of early rock and roll, and soulful originals collide. He has toured the world sharing handmade 21st century social music with enthusiastic crowds of kids and kid sympathizers. From thrift shop basements to Carnegie Hall, from Brooklyn to Bahrain and beyond, the Grammy Award winner has been introducing – and reconnecting – people to songs that have always been there. As a young boy, **Zanes** was drawn to the music of **Lead Belly** in all of its magic, imagination, and mystery. This discovery completely changed his view of the world and his place in it. **Zanes** now presents a fresh vision of **Lead Belly's** music for a new generation with a little help from his friends, including Valerie June, Chuck D., Billy Bragg, Aloe Blacc, and more.



BLANK RANGE MAROONED WITH THE TREASURE

STURDY GIRLS RECORDS

Marooned with The Treasure, the debut album from Nashville's **Blank Range**, follows three years of heavy touring behind their first two EPs *Phase II* and *Vista Bent*. Much of the inspiration for *Marooned with The Treasure* is the recent sobriety of singer Jonathon Childers: "When you're consuming zealous amounts of a depressant everyday it's easy to lose the light. I was bummed on everything... And the party had been over for a long time." The themes of addiction and confusion pop up in "Opening Band," as Childers acknowledges his past with the lyrics: "Well I took on earthly pleasures / Til they stayed and staked their claim / And I've got a couple demons / That know me by my first name." "We're very focused on bringing out the drama in the music, finding the ups and downs and really sculpting them," adds bassist Taylor Zachry. And indeed they do.

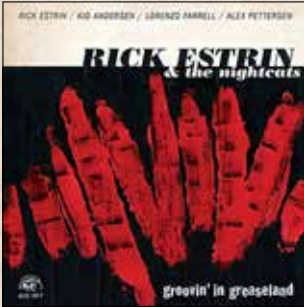
SEPTEMBER 2017



HOMEGROWN



SEPTEMBER 2017



RICK ESTRIN & THE NIGHTCATS GROOVIN' IN GREASELAND

ALLIGATOR RECORDS

Wildly fun, musically fearless and bursting with bravado, **Rick Estrin & The Nightcats** have created one of the blues' most instantly recognizable sounds and no-holds-barred styles. Featuring the world-class talents of harmonica master, songwriter and vocalist **Rick Estrin**, guitar wunderkind Chris "Kid" Andersen, keyboard wizard Lorenzo Farrell and dynamic drummer Alex Pettersen, **Rick Estrin & The Nightcats** serve up sharp and incisive original blues and gritty roadhouse rock 'n' roll. With his wily and unforgettable original songs and his hipster, street-smart vocals, no one on the blues scene writes or sings like **Rick Estrin**. From the true-life wisdom of "The Blues Ain't Going Nowhere," to the rambunctious "Hot in Here," the humorous "Dissed Again," and the hard luck "Living Hand to Mouth," the album delivers one winning performance after another. **Groovin' In Greaseland** springs to life as richly detailed characters spill their secrets and share their stories while the band dazzles.



THE JERRY DOUGLAS BAND WHAT IF

ROUNDER/CONCORD

The Jerry Douglas Band - led by 14-time Grammy Award-winning musician **Jerry Douglas** - spend their debut album, **What If**, decisively merging its jazz inclinations with the bluegrass, country, blues, swing, rock, and soul that **Douglas** spent his life absorbing and performing - forging a sound that flies beyond the boundaries of anything he (or anyone else) has done before. Though **Douglas** has previously recorded several of these songs, **What If** turns them inside out. For example, in 1992 he covered "Hey Joe," the Billy Roberts folk tune that became one of Jimi Hendrix's most beloved blues-rockers, as an up-tempo bluegrass song. Here, it's recontextualized again with drums and fiddle - and horns instead of mandolin. Speaking of changing the feel, **Douglas'** rendering of Tom Waits' "2:19" is a funky revelation, dripping with soul - and vocals that sound like they're rolling from the lips of a grizzled Beale Street bluesman killing it at 3 a.m.



ALEX WILLIAMS BETTER THAN MYSELF

BIG MACHINE

Stout, twangy guitar tones, honky-tonk pianos, and swirling pedal steel lay the framework for **Alex Williams'** debut album **Better Than Myself** - a 12-track blend of vintage Country and southern Rock that reflects the Pendleton, Indiana native's lived-in baritone that breathes genuine life and depth into his based-on-a-true-story brand of songwriting. On the fingerpicked "Pay No Mind," **Williams** imparts hard-won insight about what (and who) really matters, while the folky "Freak Flag" is a devil-may-care ode to being yourself, and "Little Too Stoned" laments the loss of the authentic in favor of our society's obsession with the latest trends and fads. Elsewhere on the album, the hard-charging "Hell Bent Hallelujah" offers up a profane prayer for some good news, the infectious "More Than Survival" insists on living a life that's more meaningful than just getting by, and "A Few Short Miles" draws inspiration from a figure **Williams** met during early days onstage in Texas. Mickey Raphael guests.



BUCK OWENS LIVE FROM AUSTIN, TX

NEW WEST

"This man from Sherman, Texas - probably best-known as the wide-grinning rube on Hee Haw for so many years - started a country music revolution. Or more accurately, a counter-revolution. It was called 'The Bakersfield Sound.' He and fellow revolutionary Merle Haggard were cranking out raw, hard-driving honky-tonk music that stood the country-pop coming out of Nashville on its head. When **Buck Owens** and the Buckaroos would launch into "I've got a tiger by the tail, it's plain to see!" the packed crowds would be on their feet and headed for the dance floor. Along the way **Buck** inspired none other than The Beatles to record their first country song, his classic 'Act Naturally,' and the master of soul, Ray Charles, to immortalize one of the best-known country songs ever, 'Crying Time.' **In my mind, Buck Owens** will always be a rock star." - Terry Lickona (Producer Austin City Limits)



BONEY JAMES HONESTLY

CONCORD

It's been a full quarter-century since a young saxophonist and composer released his debut recording as a leader, *Trust*. Now, **Boney James** will release his 16th album, this one titled **Honestly**. If you sense a direct line between those titles, you've already come a long way toward understanding what motivates the four-time GRAMMY nominee and multi-platinum-selling musician. "I'm fighting the good fight to be my own artist and not be pigeonholed," says the genre-blurring **James. Honestly**, he says, is quite different sounding than his previous work. "It's more exposed," he says of the 10-track collection. "Some of the arrangements are not as dense. A number of the songs have a more buoyant, cheerful, happy quality to them." **James** produced the record and co-wrote all but one track, his interpretation of the Johnny Mercer-Hoagy Carmichael classic 'Skylark.'