

# lemonheads it's a shame about ray

**Lemonheads it's a shame about Ray:** Exploring the Legacy of a Band and the Impact of Ray's Departure

The phrase "Lemonheads it's a shame about Ray" resonates deeply with fans and music enthusiasts who have followed the band through various phases of their career. The Lemonheads, an American alternative rock band formed in the late 1980s, have left an indelible mark on the music scene with their distinctive blend of punk, pop, and indie rock. However, the departure of Ray, a pivotal member, has sparked conversations about the band's evolution, their sound, and their legacy. This article delves into the history of The Lemonheads, the significance of Ray in their journey, and the enduring impact of his absence on the band's music.

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## History of The Lemonheads: From Formation to Fame

### Origins and Early Years

The Lemonheads were founded in 1986 in Boston, Massachusetts, by Evan Dando and Ben Deily. Originally, the band was a duo that combined punk energy with melodic sensibilities. Their early work was characterized by raw sound and energetic performances that garnered a cult following.

Key points about their early years:

- Formed in 1986 in Boston
- Initial lineup: Evan Dando and Ben Deily
- Released debut album *Hate Your Friends* in 1987
- Known for their punk influences and lo-fi aesthetic

### Breakthrough and Mainstream Success

The Lemonheads gained wider recognition with their 1992 album *It's a Shame About Ray*, which is considered a milestone in alternative rock. The album featured a mix of catchy melodies, witty lyrics, and a more polished sound, helping them reach a broader audience.

Notable achievements:

- Released *It's a Shame About Ray* in 1992
- Hits like "Mrs. Robinson" and "The Outdoor Type"

- Collaborations with artists like Juliana Hatfield
- Cultivated a reputation for blending punk with pop sensibilities

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## **The Significance of Ray in The Lemonheads' Journey**

### **Ray as a Core Member**

While Evan Dando was the face of The Lemonheads, Ray, whose full name is Ray Harlan, played a crucial role behind the scenes. His contributions as a guitarist, songwriter, and collaborator helped shape the band's distinctive sound.

Key contributions:

- Guitarist and songwriter for the band
- Contributed to songwriting and arrangements
- Helped develop their melodic, punk-infused style
- Brought a unique musical perspective that balanced Dando's vocals and songwriting

### **Ray's Influence on Their Music and Style**

Ray's musical influence can be heard in the band's blend of genres. His guitar work added depth and texture to their recordings, and his creative input contributed to the band's ability to craft catchy yet emotionally resonant songs.

Highlights of Ray's influence:

- Enhanced the band's melodic structures
- Brought a punk edge to their pop sensibilities
- Influenced the band's live performances with his energy
- Contributed to the songwriting process that produced hits like "Mrs. Robinson"

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## **The Impact of Ray's Departure: "It's a Shame About Ray" and**

# Beyond

## The Context of Ray's Departure

Ray's departure from The Lemonheads was a significant turning point. While the reasons for his exit have been discussed among fans and band members, it marked the end of an era characterized by creative synergy.

Common reasons cited:

- Musical differences
- Personal conflicts
- Desire to pursue other projects

## The Album It's a Shame About Ray: A Cultural Milestone

The 1992 album *It's a Shame About Ray* not only shares its name with the phrase but also encapsulates the bittersweet feeling of loss and nostalgia associated with Ray's departure. The album remains one of their most beloved works, showcasing their ability to craft infectious melodies with heartfelt lyrics.

Why the album is iconic:

- Contains timeless songs like "Bit Part" and "My Drug Buddy"
- Showcases a more accessible, pop-oriented sound
- Demonstrates the band's songwriting maturity
- Continues to influence indie and alternative bands

## Post-Ray Era: The Band's Evolution

After Ray left, The Lemonheads continued to release albums, but many fans feel that the magic of their earlier work was hard to replicate. Evan Dando led the band through various line-up changes, attempting to maintain their core sound.

Key points about their evolution:

- Release of albums like *Come on Feel the Lemonheads* (1993)
- Incorporation of different musical styles
- Challenges in maintaining the original chemistry

## The Legacy and Fan Perspective

For fans, the phrase "it's a shame about Ray" symbolizes a sense of loss for the band's original chemistry and sound. Despite this, the band's legacy persists, with It's a Shame About Ray remaining a classic.

Elements of their legacy:

- Influence on the 1990s alternative scene
- Cult following and critical acclaim
- Songs that continue to resonate across generations
- The enduring mystique surrounding Ray's contributions

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## Why "It's a Shame About Ray" Continues to Matter

### The Cultural Impact of the Album

It's a Shame About Ray is more than just an album; it's a cultural touchstone for fans of 90s alternative rock. Its songs have been featured in films, TV shows, and covered by other artists, cementing its place in music history.

Highlights of its cultural significance:

- Featured in movies like Clueless
- Covered by bands like The Posies
- Referenced in pop culture for its catchy melodies and lyrics

### The Emotional Connection with Fans

Many fans associate the phrase "it's a shame about Ray" with nostalgia and a longing for the band's earlier days. The emotional depth of songs from It's a Shame About Ray continues to evoke memories and feelings.

Reasons for continued relevance:

- Nostalgic appeal for 90s music fans
- Relatable themes of loss, change, and reflection
- The timeless quality of their songwriting

## Modern Reappraisals and Tributes

Over the years, music critics and new generations of listeners have revisited The Lemonheads' catalog, recognizing the significance of Ray's contributions and the emotional resonance of their work.

Notable tributes:

- Reissues of *It's a Shame About Ray*
- Tribute concerts honoring the band
- Covers by contemporary indie artists

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## Conclusion: The Enduring Legacy of The Lemonheads and Ray's Role

The phrase "Lemonheads it's a shame about Ray" encapsulates the bittersweet reality of a band that experienced both meteoric success and personal upheaval. Ray's departure marked a turning point, but it also highlighted the creative synergy that once defined the band's early years. Despite changes and challenges, The Lemonheads' music continues to inspire, and *It's a Shame About Ray* remains a testament to their enduring influence.

Their journey reminds us that:

- Band dynamics are complex and often fraught with challenges
- Artistic legacy can transcend individual members
- Fans cherish the authentic, heartfelt music that defined a generation

As new listeners discover The Lemonheads, the phrase "it's a shame about Ray" serves as a nostalgic nod to the band's golden era—an era that shaped the sound of alternative rock and continues to influence musicians today.

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Keywords: Lemonheads, it's a shame about Ray, Ray departure, alternative rock, 90s music, Evan Dando, band legacy, music history, indie rock, 1990s alternative, musical influence, band evolution, fan nostalgia

## Frequently Asked Questions

## **What is the song 'It's a Shame About Ray' by Lemonheads about?**

'It's a Shame About Ray' is a song that explores themes of heartbreak, disappointment, and the feeling of lost innocence, reflecting on a failed relationship and personal regrets.

## **When was Lemonheads' album 'It's a Shame About Ray' released?**

The album 'It's a Shame About Ray' was released in 1992.

## **Which members of Lemonheads contributed to the song 'It's a Shame About Ray'?**

The song was primarily written and performed by Evan Dando, the lead singer and guitarist, along with other band members at the time, including Juliana Hatfield on bass and vocals.

## **What impact did 'It's a Shame About Ray' have on Lemonheads' career?**

The album, including the title track, significantly boosted Lemonheads' popularity, earning critical acclaim and establishing them as influential figures in the alternative rock scene of the early 1990s.

## **Are there any notable covers or tributes of 'It's a Shame About Ray'?**

Yes, various artists have covered the song in live performances and tribute compilations, highlighting its enduring influence in alternative and indie music circles.

## **What are some notable lyrics from 'It's a Shame About Ray'?**

One of the most recognizable lines is, 'It's a shame about Ray,' which encapsulates the song's themes of disappointment and lost hope.

## **How does 'It's a Shame About Ray' compare to other Lemonheads hits?**

'It's a Shame About Ray' is considered one of Lemonheads' signature songs, noted for its catchy melody and relatable lyrics, standing alongside hits like 'Mrs. Robinson' in defining their sound.

## **Has 'It's a Shame About Ray' been featured in movies or TV shows?**

Yes, the song has appeared in various media, helping to cement its status as an iconic alternative rock track of the 1990s.

## **What inspired the lyrics of 'It's a Shame About Ray'?**

Evan Dando has mentioned that the song's lyrics draw from personal experiences of heartbreak and

observations of relationship struggles.

## Is 'It's a Shame About Ray' still relevant to new generations of listeners?

Absolutely; its themes of heartbreak and disappointment are universal, and the song remains influential and relatable to new listeners discovering 90s alternative rock.

## Additional Resources

Lemonheads' "It's a Shame About Ray" stands as a pivotal album in the alternative rock landscape of the early 1990s, showcasing the band's ability to blend infectious melodies with poignant lyricism. Released in 1992, this record not only solidified the Lemonheads' place within the alternative scene but also remains a defining artifact of their career. Its impact endures, resonating with fans and critics alike, and serving as a blueprint for a generation of musicians seeking to balance raw emotion with accessible songwriting.

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### Introduction to "It's a Shame About Ray"

The album "It's a Shame About Ray" marked a significant shift for the Lemonheads, transitioning from their earlier punk-influenced sound to a more polished, melodic style. Led by frontman Evan Dando, the band crafted an album that is both catchy and emotionally resonant. Critics praised it for its clever songwriting, memorable hooks, and candid lyrics, while fans appreciated its relatability and sincerity.

This guide aims to dissect the album's significance, explore its musical and lyrical themes, and analyze its lasting influence on alternative rock.

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### Background and Context

#### The Lemonheads Before "It's a Shame About Ray"

Before this album, the Lemonheads had released several albums, including *Lick* (1989) and *Lovey* (1990), which leaned heavily into punk and indie rock. While these works garnered a dedicated following, they lacked the mainstream recognition that the band would soon achieve.

#### The Making of the Album

Produced by Julián Cope and the band itself, "It's a Shame About Ray" was recorded in 1991-1992. The sessions were marked by a desire to craft more accessible, radio-friendly tracks without sacrificing the band's raw energy. The album features a mix of original songs and covers, notably the iconic "Mrs.

Robinson," which helped propel the album's popularity.

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## Musical Style and Composition

### Genre and Influences

The album is primarily categorized as alternative rock with elements of jangle pop, power pop, and indie rock. Its sound is characterized by:

- Bright, jangly guitar riffs
- Melodic basslines
- Clear, punchy drumming
- Evan Dando's distinctive, laid-back vocal delivery

Influences range from 1960s pop to punk, contributing to the album's eclectic yet cohesive sound.

### Notable Tracks and Their Significance

#### "The outdoor Type"

- An upbeat, catchy opener that sets the tone.
- Features jangly guitars and tight rhythm.
- Lyrics explore themes of longing and nostalgia.

#### "My Drug Buddy"

- A humorous yet introspective take on addiction.
- Showcases Dando's storytelling prowess.

#### "It's a Shame About Ray"

- The title track, often considered the album's centerpiece.
- Combines a memorable chorus with introspective lyrics about regret.

#### "Mrs. Robinson" (Cover)

- A cover of Simon & Garfunkel's classic.
- Transformed into a grittier, punk-infused version.
- Became one of the album's most recognizable songs.

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## Lyrical Themes and Content

### Themes Explored

"It's a Shame About Ray" delves into themes such as:

- Nostalgia and lost innocence
- Romantic disillusionment
- Substance abuse and dependency
- Social alienation
- Personal reflection and regret

### Notable Lyrics and Their Meanings

- "I can't believe I used to be such a little kid": Reflects on growing up and changing perspectives.
- "It's a shame about Ray": An expression of regret or disappointment, possibly referencing a personal or symbolic loss.
- "I just wanna be your hero": A vulnerable plea for connection and validation.

### The Album's Lyricism

Evan Dando's lyrics are often simple yet poignant, capturing complex emotions with straightforward language. This accessibility is part of what makes the album resonate across generations.

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## Critical Reception and Legacy

### Initial Reception

Upon release, "It's a Shame About Ray" received widespread acclaim from critics for its catchy melodies, honest lyrics, and relaxed delivery. It was lauded as a highlight of early 90s alternative rock.

### Influence on Music and Culture

The album influenced a wave of bands seeking to blend indie sensibilities with pop accessibility. Its success helped pave the way for the Lemonheads' mainstream breakthrough.

### Enduring Popularity

Decades later, the album remains a favorite among fans and critics. Songs like "Ray" and "Mrs. Robinson" continue to receive radio play, and the album is frequently cited as a quintessential example of 90s alternative rock.

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## The Album's Impact on the Lemonheads' Career

"It's a Shame About Ray" marked a turning point, elevating the band from underground favorites to mainstream acts. It opened doors for touring globally, increased record sales, and established a sound that would influence future releases.

## Key Career Milestones Post-Album

- Inclusion of "Mrs. Robinson" in popular media
- Increased radio and MTV exposure
- Continued critical acclaim for subsequent albums

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## Cultural Significance and Cover Versions

### Cover Versions and Tributes

The album's songs have been covered by various artists, demonstrating its influence. The cover of "Mrs. Robinson" remains particularly iconic.

### Cultural References

The album's title and themes have permeated pop culture, reflecting the universal nature of its lyrics. It has been referenced in films, documentaries, and music retrospectives.

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## Conclusion: Why "It's a Shame About Ray" Is a Classic

"It's a Shame About Ray" endures as a milestone in alternative rock history due to its seamless blend of catchy melodies, honest lyricism, and relatable themes. It captures a snapshot of youthful disillusionment and nostalgia, wrapped in accessible songwriting that continues to resonate.

The album's success helped shape the Lemonheads' legacy as storytellers who could balance vulnerability with punk energy. Its influence extends beyond its initial release, inspiring countless musicians and fans to embrace sincerity and melody in equal measure.

Whether you're new to the Lemonheads or a longtime fan, "It's a Shame About Ray" remains a vital listen—an album that truly encapsulates the spirit of early 90s alternative music and the universal human experience of longing and regret.

## **Lemonheads It S A Shame About Ray**

**lemonheads it s a shame about ray: Gimme Indie Rock** Andrew Earles, 2014-09-15 The ultimate guide to one of the most revered periods and movements in American rock history. The 1980s are one of the most ridiculed and parodied epochs in popular music " what with all the skinny lapels, synthesizers, spandex, and Aqua Net. However, music fans in the know recognize that beneath the glossy veneer broiled a revolutionary movement of self-directed, anti-corporate, punk-influenced bands that created a nationwide network from the ground up, thanks to independently recorded releases, photocopied fanzines, and self-financed tours. In *Gimme Indie Rock*, music journalist Andrew Earles describes 500 essential indie-rock albums released by 308 bands and artists from coast to coast in markets large and small. From giants of the movement (Black Flag, the Minutemen, Mission of Burma, Fugazi, Superchunk, Melvins, Dead Kennedys, Minor Threat, Hüsker Dü, the Replacements, Sonic Youth, Mudhoney, Dinosaur Jr., Big Black, the Pixies), to more obscure bands which nonetheless made their own impacts (Jesus Lizard, Cows, Low, Mercury Rev, Polvo, Squirrel Bait, Karp, Bongwater, Naked Raygun, Sun City Girls, and many others) and scores of artists who still await their proper due (Fly Ashtray, Dumptruck, Truly, Man-Sized Action, Steel Pole Bath tub, godheadSilo, Sorry, Team Dresch, Further, Grifters, World of Pooh, Trumans Water, Malignus Youth, Eggs, and many more), Earles provides an exhaustive album guide to the era. Earles also features those bands that cut their teeth on the indie circuit but graduated to a greater degree of mainstream recognition in the late 1980s and early 1990s (acts like R.E.M., Soul Asylum, Urge Overkill, Hole, Smashing Pumpkins, and Nirvana), making *Gimme Indie Rock* the definitive manual for the best of American indie music made between 1981 and 1996.

**lemonheads it s a shame about ray: 501 Essential Albums of the '90s** Gary Graff, 2024-11-05 501 Essential Albums of '90s is the ultimate curated list detailing dozens of the decade's most influential releases across all genres, featuring descriptions of the releases, album art, and artist imagery.

**lemonheads it s a shame about ray: Off the Record** Simon Groth, 2010 The ultimate music fan's bible packed with insight into the world of rock 'n' roll. *Off the Record* brings together the best interviews and articles from Australia's music street press, about bands on the cusp of greatness to megastars at the height of their powers--all imbued with a cool street-press indie sensibility. Many pieces come from *Time Off*, a magazine established in 1979 and the first free music/entertainment weekly in Australia. Far from regurgitating industry marketing copy, music street press has a fiercely independent and wry voice. *Off the Record* reflects this, offering a unique insight into recent music history: Powderfinger return from their first-ever Sydney shows, Nick Cave name-checks his literary heroes, and Neil Finn worries that Crowded House's new album might be a little too dark, while elsewhere Kurt Cobain dives into Dave Grohl's drum kit (and sprains his wrist in the process). Australian bands, from the Saints to the Grates and the Hilltop Hoods, are featured, but the international focus is strong too, from the Rolling Stones and Sonic Youth to Oasis and the White Stripes. This is the must-have indie book about all things music.

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**lemonheads it s a shame about ray: It's Too Late to Die Young Now** Andrew Mueller, 2013-08-01 *It's Too Late to Die Young Now* answers the question: what became of the rock writer the day the music died? There is no field of journalism more mythologised or more derided than rock journalism - with good reason, according to Andrew Mueller. And he'd know. Starting out writing for

the Sydney music street press in his teens, by his early twenties, Mueller was working for the legendary UK music weekly *Melody Maker*, earning a living by listening to records, going to gigs, hanging out in seedy pubs and travelling the world with his favourite rock groups. In barely two years, he went from a childhood bedroom with a poster of Robert Smith to The Cure's tour bus. Though it didn't seem like it at the time, the years Mueller was living the dream - the late-eighties to the mid-nineties - were actually the last hurrah for the music scene as we knew it. The era of flourishing live pub venues and record stores, and rock journalists as cultural arbiters and agitators, is now long gone. Featuring cameo appearances from luminaries of the Seattle grunge boom and the Britpop response to it, and encounters with the likes of U2, The Cure, Pearl Jam, The Fall and Elvis Costello, *It's Too Late to Die Young Now* is an Almost Famous for Generation X, and a hilarious and heartfelt eulogy to a life that seems even less probable now than it did at the time.

**lemonheads it s a shame about ray: Writing Imagined Diasporas** Joel Kuortti, 2009-05-05  
Joel Kuortti's *Writing Imagined Diasporas: South Asian Women Reshaping North American Identity* is a study of diasporic South Asian women writers. It argues that the diasporic South Asians are not merely assimilating to their host cultures but they are also actively reshaping them through their own, new voices bringing new definitions of identity. As diaspora does not emerge as a mere sociological fact but it becomes what it is because it is said to be what it is, the writings of imagined diasporas challenge "national" discourses. Diaspora brings to mind various contested ideas and images. It can be a positive site for the affirmation of an identity, or, conversely, a negative site of fears of losing that identity. Diaspora signals an engagement with a matrix of diversity: of cultures, languages, histories, people, places, times. What distinguishes diaspora from some other types of travel is its centripetal dimension. It does not only mean that people are dispersed in different places but that they congregate in other places, forming new communities. In such gatherings, new allegiances are forged that supplant earlier commitments. New imagined communities arise that not simply substitute old ones but form a hybrid space in-between various identifications. This book looks into the ways in which diasporic Indian literature handles these issues. In the context of diaspora there is an imaginative construction of collective identity in the making, That a given diaspora comes to be seen as a community is the result of a process of imagining, at the same time creating new marginalities, hybridities and dependencies, resulting in multiple marginalizations, hyphenizations and demands for allegiance. The study concentrates on eleven contemporary women writers from the United States and Canada who write on South Asian diasporic experiences. The writers are Ramabai Espinet, Jhumpa Lahiri, Amulya Malladi, Sujata Massey, Bharati Mukherjee, Uma Parameswaran, Kirin Narayan, Anita Rau Badami, Robbie Clipper Sethi, Shauna Singh Baldwin, and Vineeta Vijayaraghavan.

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**lemonheads it s a shame about ray: SPIN** , 2008-04 From the concert stage to the dressing room, from the recording studio to the digital realm, SPIN surveys the modern musical landscape and the culture around it with authoritative reporting, provocative interviews, and a discerning critical ear. With dynamic photography, bold graphic design, and informed irreverence, the pages of SPIN pulsate with the energy of today's most innovative sounds. Whether covering what's new or what's next, SPIN is your monthly VIP pass to all that rocks.

**lemonheads it s a shame about ray: CMJ New Music Monthly** , 2002-09 *CMJ New Music Monthly*, the first consumer magazine to include a bound-in CD sampler, is the leading publication for the emerging music enthusiast. NMM is a monthly magazine with interviews, reviews, and special features. Each magazine comes with a CD of 15-24 songs by well-established bands, unsigned bands and everything in between. It is published by CMJ Network, Inc.

**lemonheads it s a shame about ray: The Grammar of Rock** Alexander Theroux, 2013-02-16  
Novelist and critic Alexander Theroux analyzes the pop song. National Book Award nominee, critic and one of America's least compromising satirists, Alexander Theroux takes a comprehensive look at

the colorful language of pop lyrics and the realm of rock music in general in *The Grammar of Rock*: silly song titles; maddening instrumentals; shrieking divas; clunker lines; the worst (and best) songs ever written; geniuses of the art; movie stars who should never have raised their voice in song but who were too shameless to refuse a mic; and the excesses of awful Christmas recordings. Praising (and critiquing) the gems of lyricists both highbrow and low, Theroux does due reverence to classic word-masters like Ira Gershwin, Jimmy Van Heusen, Cole Porter, and Sammy Cahn, lyricists as diverse as Hank Williams, Buck Ram, the Moody Blues, and Randy Newman, Dylan and the Beatles, of course, and more outré ones like the Sex Pistols, the Clash, Patti Smith, the Fall (even Ghostface Killa), but he considers stupid rhymes, as well — nonsense lyrics, chop logic, the uses and abuses of irony, country music macho, verbal howlers, how voices sound alike and why, and much more. In a way that no one else has ever done, with his usual encyclopedic insights into the state of the modern lyric, Theroux focuses on the state of language — the power of words and the nature of syntax — in *The Grammar of Rock*. He analyzes its assaults on listeners' impulses by investigating singers' styles, pondering illogical lunacies in lyrics, and deconstructing the nature of diction and presentation in the language. This is that rare book of discernment and probing wit (and not exclusively one that is a critical defense of quality) that positively evaluates the very nature of a pop song, and why one over another has an effect on the listener.

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**lemonheads it s a shame about ray: CMJ New Music Report** , 2004-01-05 CMJ New Music Report is the primary source for exclusive charts of non-commercial and college radio airplay and independent and trend-forward retail sales. CMJ's trade publication, compiles playlists for college and non-commercial stations; often a prelude to larger success.

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**lemonheads it s a shame about ray: Angelina Jolie - The Lightning Star** C. Duthel, 2012-03-04 Born in Los Angeles, California, Jolie is the daughter of actors Jon Voight and Marcheline Bertrand. She is the sister of actor James Haven, niece of singer-songwriter Chip Taylor, and goddaughter of actors Jacqueline Bisset and Maximilian Schell. On her father's side, Jolie is of German and Slovak descent, and on her mother's side, she is of primarily French Canadian, Dutch, and German ancestry, as well as of distant Huron heritage.

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field. Illustrated and fully cross-referenced, the Encyclopedia of Music in the 20th Century also provides Suggested Listening and Further Reading information. A good first point of reference for students, librarians, and music scholars--as well as for the general reader.

**lemonheads it s a shame about ray: Hi Fi/stereo Review** , 1996-07

**lemonheads it s a shame about ray: *Music in the 20th Century (3 Vol Set)*** Dave DiMartino, 2016-04-15 This is an examination of the crucial formative period of Chinese attitudes toward nuclear weapons, the immediate post-Hiroshima/Nagasaki period and the Korean War. It also provides an account of US actions and attitudes during this period and China's response.

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**lemonheads it s a shame about ray: *One Last Song*** Mike Ayers, 2020-10-13 An ironically upbeat book that asks some of today's most inimitable musicians which song they would choose to be the last one they ever hear Variety Best Music Book of 2020 TIME Best Book of Fall 2020 Selection If you could choose the last song you'd hear before you died, what would it be and why? Your favorite song of all time? Perhaps the one you danced to at your wedding? The song from that time you got super stoned and just let the chords speak to you? It's a hard question that Mike Ayers has thought about for years. In *One Last Song*, Ayers invites 30 musicians to consider what song they would each want to accompany them to those pearly white gates. Weaving together their explanations with evocative illustrations and poignant interludes—what your song to die to says about you, what songs famous people have died to, and more. The book offers insight into the minds of famous artists and provides an entry point for considering how integral music is to our own personal narratives. Artists Featured: Jim James of My Morning Jacket, André 3000, Killer Mike, Jeff Tweedy of Wilco, Phoebe Bridgers, Richard Reed Parry of Arcade Fire, Sam Beam of Iron & Wine, Colin Meloy of the Decemberists, Wayne Coyne of The Flaming Lips, Lauren Mayberry of CHVRCHES, A.C. Newman of The New Pornographers, Courtney Barrett, Bobb Bruno of Best Coast, Angel Olsen, Regina Spektor, Kevin Morby, Will Oldham, Julia Holter, Margo Price, Sonny Rollins, Ryley Walker, Merrill Garbus of tUnE-yArDs, Yannis Philippakis of Foals, Bettye Lavette, M.C. Taylor of Hiss Golden Messenger, Wanda Jackson, Roseanne Cash, Lucinda Williams, and Beth Orton.

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