



MOLLY THOMAS

Molly Thomas doesn't shy away from expressing who she is in her music. Never trying to emulate anyone with her sound, but always mindful of the influence that her experiences bring, she has constantly continued to craft her skills. She has now poured them into a stunning showcase, in the form of her latest effort, **"Make Everything Bright."**

The road to **"Make Everything Bright"** started when she began playing violin as a child in Mississippi and has taken her around the world sharing the stage with names like **Todd Snider, Will Hoge, Matthew Ryan, Mando Saenz, Amelia White, Will Kimbrough, Tommy Womack** and **K.S. Rhodes**. Each mile prepping her for making the type of music that begs to be written. Her desire to share her stories and evoke emotion from others is where her talent and heart shines brightest.

"Make Everything Bright", co-produced by **Marco Giovino** (drummer for Norah Jones, Patty Griffin, Robert Plant) is filled with the same gritty passion that has always permeated her music. It's an album made of "real" and reflects on life with an exuberant joy, but certainly not through rose-colored glasses.

It is an album that cuts through the predictable female singer-songwriter stereotype, and Molly is able to call it like it is and move on. In the songs, "The Opportunist," "35's Got You Down," "Leavin' in My Blood,"

"Unavailable Man," and "You're a Sorry One," she calls out a conniving female, tells her man to grow up, tells someone she's out, begs "that guy" to stop hurting women and tells a cheater off. But these aren't the ramblings of some prepubescent wallowing in her misery. These are the stories of a woman who sees through the games people play, without becoming bitter or victimized.

Her uncanny ability for empathy is evident in "Hey, I've Been There Too," where she shares her compassion for people struggling with everyday problems, and her optimistic outlook comes shining through on "Henry John" and "Blanket of Stars," where she looks hopefully toward the future and new beginnings. And while Molly is a true renaissance woman who has changed much over the years, her roots stay strong—as evidenced in "The Ocean," a haunting melody about the healing waters of her homeland and her people. And finally, the title track, "Make Everything Bright" sums up the entire record with the lyrics "I hear a sad song behind a happy conversation. What a perfect situation, I could die like this." And just as in the song, this happy title is filled with evocative lyrics, poignant phrases, and mysterious melodies, all woven together to create her most passionate and heartfelt record yet.

Molly surrounded herself with quite the cast of musicians on this album. Besides co-producing the record, **Marco Giovino** is also the pounding beat behind the drums. Other players include **Paul Ossola** (Levon Helm, GE Smith), **Frank Swart** (Patty Griffin), **Kylie Harris** (Patty Loveless), **Doug Lancio** (Patty Griffin, John Hiatt, Todd Snider), **John Jackson** (Bob Dylan, Shelby Lynne, Lucinda Williams), **Christopher Hoffee** (Atom Orr, The Truckee Brothers & Steve Poltz), **John Morgan Reilly** (RxGF; co-producer of "Blanket of Stars"), **Neal Pawley, Brian Ritchey** and **Matthew Burgess**.

Molly's music stirs up a plethora of emotions—sometimes tied to a sense of loss—but if you are able to step out of this disjointed world in which we live, you will find that there is also plenty of room for toasting, loving, and laughing. Molly's music is a reflection of these ingredients of the human spirit, and this album provides a perfect snapshot in which to relate.

"I've always preferred to listen to Molly's records more than anybody else's in our little nervous-wreck family. They just have this witchy, mysterious vibe to them that sounds so great when I'm cooking outside.

And with this batch of songs I really think Molly has taken her art even further and opened her heart even wider. You know, its not easy to be a woman in this town or my band. Male songwriters think we know everything, I remember a particular night backstage, listening to a male songwriter giving Molly a bunch of advice he probably should've been asking *her* for...she listened politely of course, and then she went out and let her music do the talking. The guy had to follow her and it wasn't pretty. With this album I feel like, once again, Molly is proving that she lets her music do the talking. Good luck following this one, fellas."—TODD SNIDER

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