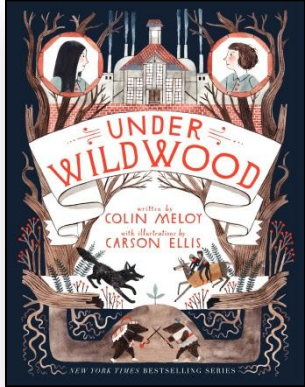


OFFICIAL *UNDER WILDWOOD* PLAYLIST

CREATED BY COLIN MELOY & CARSON ELLIS



1. “Diana,” Comus

COLIN MELOY: While the woods took on a fairly dark aspect in *Wildwood*, I think my mind was straying even more “darkward” with this second book. For one thing: it takes place in deepest winter, both literally and figuratively, for the denizens of the Wood. This song, by ’60s freak-folk weirdos Comus, goes farthest toward casting the woods in an ominously vegetal way (“Through the steaming woodlands . . .”). Spooky stuff.

2. “Underground,” Tom Waits (from *Big Time*)

COLIN MELOY: So much of the book takes place in the hitherto-unknown reaches of the underground (or the Underwood, as its populace calls it) that it’s almost as if Mr. Waits wrote this song for this book. But he didn’t, because this record came out in the ’80s and Tom Waits doesn’t have access to a time machine as far as I know. This version is from the live record because it’s better.

3. “Song to the Moon,” from *Rusalka*, by Antonín Dvořák; performed by Münchner Rundfunkorchester

COLIN MELOY: I include this, not necessarily because it directly influenced the writing of this book or has any real connection to the characters or themes of the book, but because it’s possibly one of the most jaw-numbingly, mind-droppingly beautiful songs in existence, and I spent many a wonderful moment of pure procrastination writing this book trying to track down as many versions of it as possible, so as to decide which was the absolute best. This one was the one, I thought.

4. “I Never Glid Before,” Gong

COLIN MELOY: This incredible psych group disbanded in the ’70s when the lead singer, on his way to the stage for a show at which his bandmates were patiently vamping his entrance music, said he “hit a forcefield” and was unable to ascend the stage. He immediately turned around and went home without explaining himself to anyone, and that was the end of Gong. Or so I’m told. This relates to *Under Wildwood* in that it’s wickedly weird and that there is a kind of force field, the Periphery, surrounding the

Wood, and I imagine that the lead singer of Gong would be able to sense its presence were he ever to come near it.

5. “Borstal Breakout,” Sham 69

COLIN MELOY: Usually when I write, I listen to ambient music or classical music—anything without lyrics—as my mind gets sucked away whenever I hear lyrics and I find I get pulled out of whatever it is I’m writing. One of the rare exceptions was this song. There is a key moment at the end of the book (and I won’t reveal details because SPOILERS) that absolutely cried for this song being played, on repeat, at a very loud volume. And so I did.

6. “Puts Me to Work,” Cate Le Bon

CARSON ELLIS: I adore this dreamy song. I listened to it over and over and over and over and over while I was working on the illustrations for *Under Wildwood*. This whole album is beautiful; one of my favorites ever.

7. “Underground Cocek,” Boban Markovic and Slobodan Salijevic

CARSON ELLIS: This song is on the soundtrack to *Underground*, a movie that I love. It spans many decades and tells the tale of two friends in perpetually war-torn Yugoslavia. It’s not a movie for kids, so don’t look it up if you are one, but definitely do if you’re not one. The underground of the movie doesn’t have much to do with the underground of *Under Wildwood*, but I like this song a lot.

8. “Fox in the Snow,” Belle & Sebastian

CARSON ELLIS: I like to imagine that Belle and Sebastian are singing this song to *Under Wildwood*’s villain, an actual fox in the snow.

9. “Blue Mountain,” Michael Hurley

CARSON ELLIS: Michael Hurley is one of my favorite singers. There’s a character in *Under Wildwood* named Carol and I don’t know if he sings, but if he did I think he’d sound just like this.

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