



JON SHAIN & JOE NEWBERRY

Crow the Dawn

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Jon Shain and Joe Newberry have traveled countless miles in their years as working musicians. Their first album together, *Crow the Dawn*, invites listeners to join them on lyrical back roads and musical side trips, unbound by era or genre. Life's travels brought them together in the fertile music scene of the North Carolina Triangle.

Shain, a Massachusetts native, is an acclaimed Piedmont blues guitarist and singer-songwriter who led the bands Flyin' Mice and Wake before launching a solo career in the late

1990s. Newberry, who grew up in Missouri, has won international acclaim for his banjo work as well as his songwriting. He co-wrote IBMA's 2013 Song of the Year, "They Called It Music," and appears regularly on "A Prairie Home Companion."

Shain and Newberry collaborated for the first time in 2012 at a concert that paid tribute to the Nitty Gritty Dirt Band's 1972 album "Will the Circle be Unbroken." Hearing their combined sounds and influences, producer Dave Tilley encouraged them to make an album together. "I think he suggested that without even hearing any of the new tunes—just on the promise of what he thought we might be capable of putting together," Shain says.

A good example of the magic in their collaboration lies in "Reminiscent", which conjures a dark Townes Van Zandt mood, Shain's blue guitar meeting Newberry's ghostly vocal on a deserted West Texas highway. The song came about via a fortuitous convergence. Tilley wished out loud for one more "spooky-feeling" song. Newberry had recently found a poem written by his grandfather in 1910, while Shain pulled up a musical idea he had saved on his phone—"a scrap of melody and chords." Newberry read his grandfather's words over Shain's music and a song was born. "He started singing the poem to that guitar piece and Tilley got goosebumps," Shain says. "The song kind of wrote itself in answer to Tilley's request. Joe took it home and wrote a second verse, so it was actually written over a span of a hundred and five years!"

(notes by Eddie Huffman, author of *John Prine: In Spite of Himself*)

1. **All Your Neon Dollars** (3:06) (Shain) American West imagery—Bakersfield meets The Byrds.
2. **Ember and Flame** (3:26) (Newberry/Shain) Bittersweet ballad about maturing love.
3. **Apricot Tree** (5:00) (Shain/Newberry) Mid-tempo folk-rock about resilience and rebirth.
4. **Little Baby in a Manger** (3:02) (Newberry) Uptempo fun Christmas song with Gospel choir.
5. **How Happy** (2:27) (Shain) Jazz age swing with a wry vocal by Newberry and muted trumpet.
6. **Last Time I Saw Laszlo** (5:07) (Shain/Newberry) Minor blues with major hope. Duet vocals.
7. **Joe's Blues** (2:41) (Newberry) Dock Boggs's banjo come back to life in the 21st century.
8. **Fading Light** (3:40) (Shain) World-weary cosmic Americana number about distance and time.
9. **It Wouldn't Be Long** (3:24) (Shain/Newberry) Fun Tex-Mex feel, with Spanglish and yodeling!
10. **At the Foot of Sinai** (2:35) (Newberry/Shain) A brand new Carter Family style gospel song.
11. **Lonesome Dove** (3:24) (Newberry) Beautifully sweet and sad waltz about longing.
12. **Jamie** (3:12) (Shain) Deceptively upbeat music with lyrics reflecting on the loss of a friend.
13. **Reminiscent** (3:30) (Newberry/Shain) Haunting story of the old west.
14. **Seven Thieves** (3:40) (Shain/Newberry) A lively blues—Piedmont meets Appalachia.

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