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—Chattanooga Times Free Press

JUSTIN TOWNES EARLE

MIDNIGHT AT THE MOVIES

RELEASE DATE: MARCH 3, 2009

Sophomore releases tread such a bumpy road, with expectations being expectations and the fickle nature of hype and short attention spans. How can it live up to the excitement generated by a stellar debut? Within the first song on Justin Townes Earle's second album *Midnight At the Movies*, you just know you're hearing something special, that you are party to the unknown and exhilarating paths being explored by an artist on the creative ascendancy. *Midnight At The Movies* displays an adeptness and musical sophistication of remarkable, organic breadth and is as lyrically sharp as a lover's tongue as she is walking out the door.

If you didn't look at the songwriting credits, you'd swear the songs were penned on the stoop of a one-pump filling station in dust bowl era Oklahoma, the smoke-filled song and dream factories of Tin Pan Alley, or at the back door of Tootsie's Orchid Lounge in Nashville. Justin effortlessly taps the romanticism imbued in the beaten-soled travelogues and mythos of Woody Guthrie; the lounging around a campfire at a work camp and the edgy angst of a wintry Minneapolis (yeah, just try to get that mandolin line from the cover of the 'Mats' "Can't Hardly Wait" out of your head.)

Midnight at the Movies is held firm by Justin's astonishing vision and conviction, yet roams o'er the vast landscape of American music without so much as a stumble. From the deft ear for orchestration and ambient arrangement reminiscent of Randy Newman right through, somehow, the country-politan cool of Lambchop and hipster retro vibes of Palace Brothers or Magnetic Fields (simply look to the title track for proof), to the

amber smooth swing of the Ray Price *smilin' thru the heartache school of country* ("What I Mean To You," "Poor Fool"), to the immediacy and disarming simplicity of country blues ("They Killed John Henry"), to songs that tell a novel's worth of emotion in a few lines ("Mama's Eyes"), Justin Townes Earle pulls it all off with a confidence and candor that tells the listener that the daring exhibited on his debut album *The Good Life* only hinted at the growth to come.



Since the release of *The Good Life* in early 2008, Earle has been a busy man, occupying himself with such activities as performing on the Hardly Strictly Bluegrass Fest, Chicago Country Music Festival, Americana Music Awards, Down Home in Norway and his debut on the Grand Ole Opry. He toured non-stop for the past year including pump-priming appearances in the UK, Australia and Scandinavia. Features on NPR's Morning Edition, Mountain Stage and World Café caught the ears of millions of listeners and admiring ink ran in publications like New York Times, LA Times, Nashville Scene, Boston Globe, Chicago Tribune, Washington Post, American Songwriter and No

Depression. *The Good Life* debuted on the Billboard Country Chart first week, no small feat for a new artist.

Midnight at the Movies was produced by RS Field and Steve Poulton at the legendary House of David studio. Justin was joined by his touring partner Cory Younts as well as longtime cohorts Bryan Davies, Pete Finney, Josh Hedley, Brian Owings and Skylar Wilson.

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PRAISE FOR *THE GOOD LIFE*

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—**Chattanooga Times Free Press**

"Justin Townes Earle is living proof that despite the freak show that is modern day Nashville, there are still artists out there who revere the deep roots of the American musical tradition while still pushing the boundaries to create something new and wonderful." —**PopMatters.com**

"*The Good Life's* 10 songs are direct, fat-free and resolutely timeless...the subject matter is eternal: good love, bad love and the way either can lead a man to hit the road." —**Performing Songwriter**

"It's a vintage-country, almost burlesque kinda folk-blues singer-songwriter cocktail of songs, written with the same thin but deep slices of emotions favored by legendary Texas songwriter Townes Van Zandt."

—**LA Times**

"Vocally, Earle brings to mind a combination of his dad, Van Zandt, and Hoagy Carmichael, with a loose, sleepy drawl that belies the razor-sharp intelligence of his lyrics." —**East Bay Express**

"...several songs on *The Good Life* may leave even the most well-versed listeners wondering if they are actually hearing lost country standards."

—**Austin Music Magazine**

"Not too many second-generation musicians can hold a candle to their elder, but oh boy what a refreshing creative talent this young man is!"

—**Maverick**

MOVIE REVIEWS

"*****" —**Rolling Stone**

"In a word: Spellbinding." —**Aquarian Weekly**

"Earle is a storyteller above all else, and *Midnight at the Movies* is deliciously specific." —**eMusic**

"Throughout, Earle once again reveals his knack for telling details and vibrant wordplay, and he continues to show that acoustic music can be spirited and celebratory as well as introspective and blue [and he] works like a good movie director. No matter the story he's telling, or the musical dialogue he adopts, it's the authority of his distinctive voice as a songwriter and a singer that makes the tale resonate." —**Nashville Scene**

"A nearly flawless, organic LP" —**Paste Magazine**

"A sound that's just as traditional as it is innovative." —**PopMatters.com**

"The striking thing about [the] new record is the variety of styles it visits in just over 30 minutes. Just as striking, this variety doesn't come across as dabbling or disparity." —**Boston Globe**

"...this record confirms that he's a new writer to be reckoned with who doesn't need to trade on his family name." —**All Music Guide**

"An utterly distinctive voice that takes what's come before and artfully moves it forward." —**L.A. Times**

AND: 'MIDNIGHT' IS NOMINATED FOR THREE 2009 AMERICANA MUSIC AWARDS! *Artist of the Year, Album of the Year and Emerging Artist!*

Go to bloodshotrecords.com for updates.

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