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JUSTIN TOWNES EARLE HARLEM RIVER BLUES

RELEASE DATE: SEPTEMBER 14, 2010

Justin Townes Earle is an anomaly. He's tall as the day is long, all angles and elbows and a hard stare, both welcoming and deadly serious. He's Nashville North, all set up in lower Manhattan now, just like his hero Woody Guthrie, with twang and charm intact.

That hard working earnestness has paid off, to say the least. Justin won the **Best New and Emerging Artist at the 2009 Americana Music Awards**. His record, *Midnight at the Movies*, was named one of the best records of last year by Amazon, received four stars in Rolling Stone and found a sweet spot in the blackened hearts of fans and critics alike. GQ Magazine named him one of the 25 best dressed men in the world in 2010. He also appeared on HBO's *Treme* with his dad, troubadour Steve Earle, on whose Grammy Award-winning *Townes* record Justin also guests.

The aforementioned Woody Guthrie once said, "Any fool can make something complicated. It takes a genius to make it simple." On *Harlem River Blues*, Justin chose the simple route. The record's not a wall of sound produced to the rafters. It's rockin' and reelin' at times, sweet and slow at others—and it's great. Like good fried chicken, a well-cut suit and a handmade guitar, there's heaven to be found in the beautifully crafted simpler things.

Compared to the much-lauded *Midnight at the Movies*, *Harlem River Blues* is more mature and increasingly nuanced, while still embracing the raw voice and clean sound of previous standout tracks like "Mama's

Eyes." *Harlem River Blues* kicks off hot with the title track's choir of backing singers and electric guitar, slow dances through a decrepit tenement on "One More Night in Brooklyn," and swings à la Jerry Lee Lewis on "Move Over Mama." "Working for the MTA" is a modern day railway ballad, embracing the labor movement in classic folk singer style over some heartbreaking pedal steel from **Calexico's Paul Niehaus**. With percussive guitar, killer standup bass lines by **Bryn Davies** and a guest appearance from **Jason Isbell**, this record hums along like a 6 train jumpin' the tracks and heading straight for the Tennessee state line.

Harlem River Blues straddles not only the Mason-Dixon, but time itself. As versed in Mance Lipscomb as he is in M. Ward and sporting Marc Jacobs suspenders, Justin Townes Earle is a man beyond eras. With *Harlem River Blues*, a record that's perfect for late Indian summer nights on either the front porch or fire escape, Justin's found yet another way to be a timeless original.

The Justin Townes Earle Players

Justin Townes Earle

guitar, vox
Skylar Wilson
organ

Bryn Davies
upright bass, cello, vox

Jason Isbell
electric guitar

Bryan Owings
drums/percussion

Josh Hedley
fiddles, violin, vox

Paul Niehaus
steel guitar

Phil Lassiter
trumpet

Jeff Coffin
saxophone

Ketch Secor
harmonica

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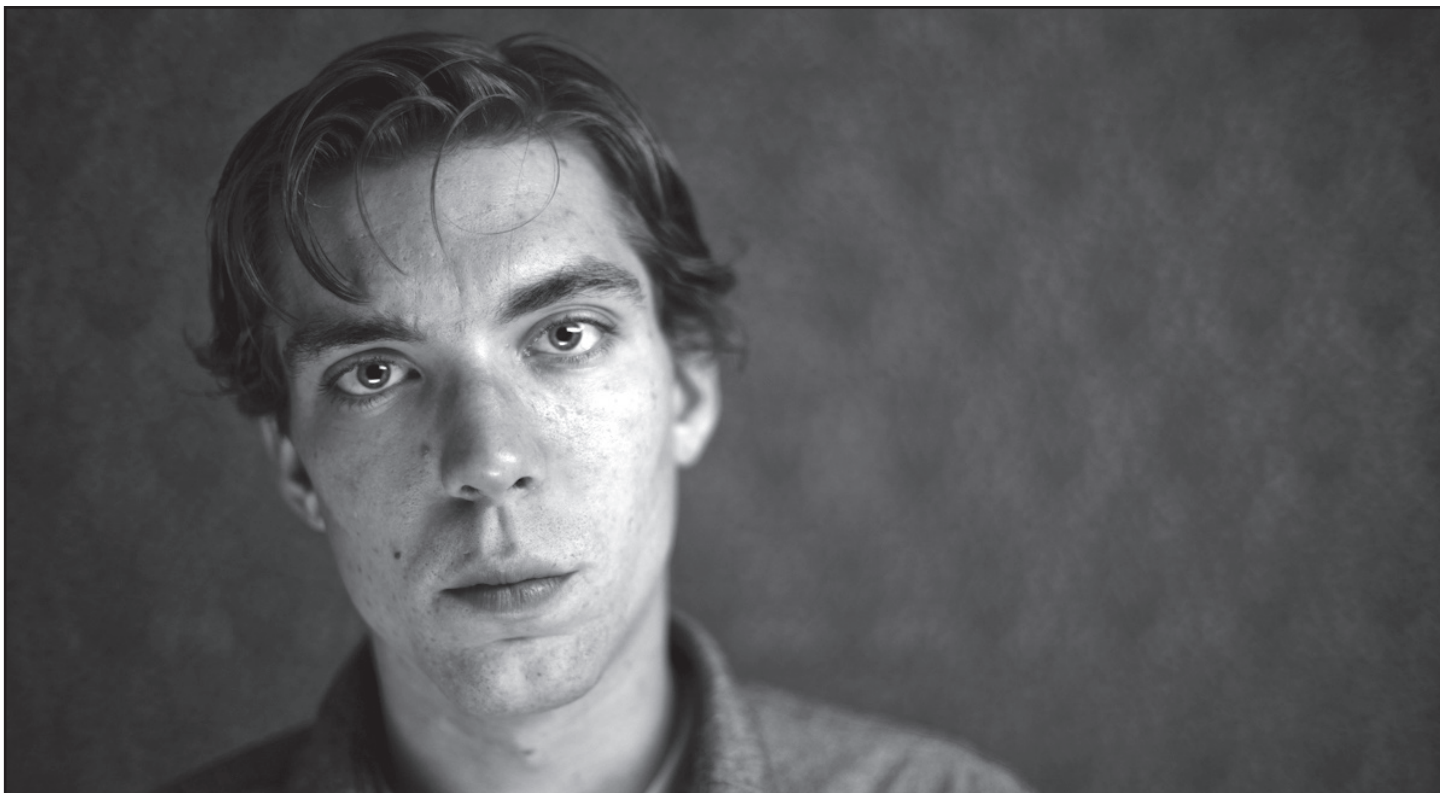
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PRAISE FOR JTE

WINNER: 2009 Americana Music Awards: Best New and Emerging Artist

NOMINATED: 2009 Americana Music Awards: Best Artist & Best Album

Featured in: **MAGNET'S BEST OF 2009: AMERICANA**

Mor year-end accolades: Named Amazon's #8 Best Country album of 2009! And "Walk Out" one of 100 Best Songs!

Has made appearances on: HBO's Treme, A Prairie Home Companion with Garrison Keillor, NPR's Morning Edition, World Café, and The Grand Ole Opry.

Named one of **GQ's most fashionable men of 2010**, along with LeBron James, David Beckham, Jay-Z and others.

"#19 (of 50 songs *Every Man Should Be Listening To*) - 'Mama's Eyes' ... Because this is what it is to be somebody's son. Anybody's son. Score one for Steve Earle's kid: It took Dad much longer to write anything this universally significant." —**Esquire**

"A gifted performer in his own right." —**NY Times**

"Earle has emerged a fully realized artist, with more than a decade's worth of songs and stories; a rising star who defines himself and his art as Southern American rather than Americana, though the genre has embraced him." —**Pollstar**

"Boasting the kind of voice most often found on dust-covered 78s, Earle is undeniably the real thing. His music feels old-fashioned, but in a timeless, not anachronistic, way." —**Tiny Mix Tapes**

"Earle sings like a honky-tonk hero and thinks like a 21st century man. He's sharp and young, and has soul to burn—a traditionalist that is not afraid to play ragtime and cover the Replacements punk anthem 'Can't Hardly Wait.'" —**Guitar Aficionado**

"I have a feeling that in a few years we'll need backstage passes at the Ryman auditorium to get anywhere near him. He's just THAT good." —**Chattanooga Free Press**

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HIS NAME IS EARLE

"Never mind that he's just channeled Hank Williams on a sublimely mellow new country album called *Midnight at the Movies*. The guy looks like a lost member of the Clash who used to barnstorm with Jerry Lee Lewis." —**GQ**

"It seems every time [we encounter] Justin Townes Earle live, the guy has peeled another layer off himself revealing another astounding bit of his promise. Barely three years into his career, Earle is seemingly moving at an accelerated rate, even if the casual listener or viewer can't quite discern what it is that's shaping up." —**Houston Press**

"Honest, clear-eyed and poetic." —**Tucson Weekly**

"Earle's country is a throwback tribute to the days of old when artists used the hard times they'd been through to construct gritty songs straight from the heart." —**Chart Attack**

"Between pure talent and a winning stage presence, there's little more acclaim I can throw Justin Townes Earle's way other than to repeat that his was the best performance I've seen in well over a year, hands-down."
—**Minneapolis City Pages**

"Appalachian preachers who pray over the dead before the wake, the ones who absorb earthly misdeeds before the body can be mourned in public, are called sin eaters. Justin Townes Earle is a sin eater. He's hovered over the bodies of Hank, Buck, and damn near his own. The difference between Earle and others who channel country music's ghosts is that Earle knows exactly what to do with what he absorbed." —**No Depression**

"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**

MOVIE REVIEWS: Praise for 2009's *Midnight at the Movies*

"★★★★" —**Rolling Stone**

"92 ... phenomenal." —**Paste**

"He's fully absorbed his genetic and cultural heritage and draws upon both with great skill and dimension... an utterly distinctive voice that takes what's come before and artfully moves it forward with the power of a certain steel-driving man." —**LA Times**

"A strong contender for Americana album of the year." —**Under the Radar**

"A wise-beyond-his-years collection of vintage country ballads time-warped in from some ancient roadhouse jukebox that seems destined to put tears in beers for a whole new generation." —**The Onion**

"The songs capture that essence of American music—impermanence. In young Earle's finer new stories, something or somebody is always coming and something or somebody is always leaving too. With a name like his, comparison was inevitable. With his new album, comparison misses the point." —**LA Weekly**

"In his mid-20s, Justin Townes Earle probably isn't old or wise enough to make this kind of heartsick, tender music, but that's what happens when you dad is Steve Earle, and like him, you've had your own near-death experiences with addiction." —**LA Times**

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

"Justin Townes Earle's songs have the ring of truth that was once the essence of country music. His *Midnight at the Movies* ambles along, dripping with sentiment and insight, as he touches on all the musical elements that constitute Americana to provide the accompaniment to his tales." —**Wall Street Journal**

"A collection of after-hours honky-tonk and smooth country-politan tunes, the mood here is one of cool, jazzy heartache, pulled from an era when cigarettes were classy and men wore suspenders without irony. But the music is still bursting with twang. If you can imagine the Old Crow Medicine Show at a black tie affair or Randy Newman at a barn dance, you'll have a good idea what I'm getting at here." —**Seattle Weekly**

"With *Midnight at the Movies*, Earle seems more settled in his resolve to forge his own path and more comfortable with his songwriting. On tracks like 'Mama's Eyes,' he shows no hesitation about exposing himself to the listener, warts and all. Couple that with the ragtime hop of 'Walk Out' and you start to uncover the strength of this album. It's somber, introspective and tender at its core while still managing to maintain a country swagger ... Essential Listening." —**Creative Loafing**

"Thirty minutes of perfection. Whether Justin Townes Earle is serving up classic honky tonk, his gorgeous originals, or covering the Replacements 'Can't Hardly Wait,' he knocks it out of the park." —**Twangville**

"Earle picks the guitar like Richard Thompson on a jug of corn liquor, he has a voice like a Yosemite stream, and he kills a 'Mats cover with a mandolin." —**The Tripwire**

"#32 best record of the decade ... delivers a voice fallen far from the rough gravel of Earle's father, Steve, but with gleaming jewels of writing equal to some of his father's best work." —**Country Universe**

