

Mp3 Jenn Lindsay - Uphill Both Ways



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Music for the brave, uncouth, and hopeful 15 MP3 Songs FOLK: Modern Folk, ROCK: Folk Rock Details: "One of the Best Folk CDs of all time" -- Derek Sivers, CD Baby "Deliciously earnest...battle hymns for the downtrodden" -- Entertainment Today "Jenn Lindsay has her finger right on the pulse of the whole wide world of working people everywhere" -- Smother "acoustic guitar injected with punk ethics and politically charged songwriting" -- San Diego Union-Tribune UPHILL BOTH WAYS is the sixth studio album to come from this NYC based songwriter...after a two-year hiatus from recording in NYC, Jenn Lindsay returns to the biz with a broken heart, road stories, and the best album yet. Jenn Lindsay plays music for the jobless, the brave, and the indignant. She was named by GO NYC Magazine as an artist carrying the torch for music into the 21st Century, alongside powerhouse band Sleater-Kinney. She has a degree in playwriting from Stanford University and recently dropped out of the Yale School of Drama. Her music is a powerful call-to-arms for struggling urban artists everywhere (Suite 101) and shes a talent to be reckoned with (Splendid). Her music is featured on MTV and on compilation albums put out by the ACLU and SBS Records. Jenn Lindsays sixth and seventh studio albums, Uphill Both Ways and Perfect Handful, were both financed entirely by her fans. Uphill Both Ways is a declaration of independence, a love letter, a primal scream, and a homecoming announcement (back to music and back to NYC). Its a pageant of change, growing up, grief, and the little things that get us out of bed in the morning. Jenn Lindsay works indie all the way, recording out of a tiny apartment in Manhattan where the drum kit rests on a bedspread, the microphone pop filter is a sock stretched over a coat hanger, and percussion sounds include apples and a pen dragged over the wire of a spiral notebook. To keep costs down on her albums Uphill Both Ways and Perfect Handful, Jenn Lindsay learned to play as many instruments as she could: the guitar, piano, banjo, baritone ukulele, mandolin, drums, keyboard, xylophone and harmonica. The most difficult

(no joke) was the tambourine. Jenns last album, *The Last New York Horn*, was released by Waterbug Records in Chicago. Shes the most popular singer/songwriter youve never heard of, with rabid followings in Indianapolis, Amarillo TX, and Santa Cruz. Something good has to come out of the current economic downturn, right? Well, heres one: anti-folk singer-songwriter Jenn Lindsay. (Village Voice) A 2003 Boston Globe editor's pick, Jenn started gigging at age 19 while in the acting program at the Liverpool Institute of Performing Arts, playing in British pubs where patrons ate fish sandwiches. She graduated to New York City, where initially, patrons stared into their beers, but after three years voted her the best female singer-songwriter in NYC (Radio Crystal Blue). Since Jenn started touring nationally, she has played her songs in exchange for free catfish in Alabama, sang to a room full of friendly cowgirls in Amarillo Texas, entertained in Vegas, and played encores to Ladyfest attendees in Memphis, Brooklyn, Santa Cruz and Ottawa. In addition to appearing at universities and coffee shops, Jenn has played LadyFests, BMI Showcases, the New York Songwriters Circle, political rallies at Rockefeller Center, and lots of screwball dives around the country. In NYC, Jenn's musical community is the Antifolk scene, a hub of musicians based in the East Village's Sidewalk Cafe, who share a mutual distaste for mediocre, well-packaged mainstream music. Lindsay promotes her albums by opening for national acts Melissa Ferrick, Chris Barron (The Spin Doctors), Erin McKeown, Toshi Reagon, Girlyman, Bitch and Animal and Alix Olson at venues in the Northeast and in Canada. Her music, "delicate and tough...stark urban imagery" (San Diego Union-Tribune), showcases "a talent well-versed in the field of social protest music (Stanford Daily). Smotherremarks, Jenn Lindsay has her finger right on the pulse of the whole wide world of working people everywhere. Thats probably due to the string of frustrating day jobs and subway-platform performances that supported her when she was not actively gigging. Even though Rambles Magazine believes that If some of her songs were given the exposure that they deserve, New York would be one receptionist short but the folk world would be one star richer, the impoverished struggle of being a solo artist in NYC sent Jenn out onto the road, booking her own shows, leading college workshops, and forming traveling collectives with other emerging artists. Theres hope yet for Jenn to break through the throng. Thats because, according to Suite101.com, "Shes a DIY Renegade. Folks like Jenn Lindsay provide reason to listen to every indie disc that comes in the mail." --Sue Maguire, Uphill Publicity, January 2006 uphill@bust.com

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