

Dog & Gun

Evan Johns (Guitar & Vocals)

Ben Perdue (Mandolin & Fiddle)

Trent Porter (Banjo & Guitar)

Nathan Sams (Bass)

Josh Wanstreet (Fiddle & Guitar)

Recorded live at The Den in Buckhannon, West Virginia

April 5th and 6th, 2014

All songs written by Dog & Gun, except “Flatwoods,” a traditional tune, and “Black Sabbath,” by Geezer Butler, Tony Iommi, Ozzy Osbourne, and Bill Ward

Additional fiddle on “Confluence” provided by Ben Townsend

Engineered by Ben Townsend of Questionable Records

Cover designed and printed by Aaron Williams

Find us online at www.dogandgunwv.com

or email us at contact@dogandgunwv.com

Special thanks to Ben Townsend, Aaron Williams, Marlon Rhine, Mike & Katy Gunn, Darrian Rapp, Sophia Rehak, Heather Schneider, Callie Cronin Sams, Whitney Friend, Matt Showalter, E-May, Chrisco Whitewall, Virgil & Linda Whetzel, Phil McAvoy & the Hutte, the town of Helvetia, Kathleen Loughney & the 88, Bryson VanNostrand & the Lascaux Micro-Theater, Chip Chase & the Whitegrass Cafe, Spinner O’Flaherty & the Icehouse Pub, L.J. Giuliani & 123 Pleasant Street, John Bright & the Purple Fiddle, Mike Oldaker & the Friday Night Trainwreck, Julie Sterling, Hubby Jenkins, Amy & Mitch Porter, Sue & Stephen Johns, the Mando Mafia family, Val Mindel, Marshall Wilborn, Tyler “Mc”Grady, John R. Miller, Scott & Ian Friend, Colby Pegg-Joplin, and the many others who have supported us!!

1. The Rumble and the Dark

♫ ♪ ♪ ♪

Evan: A fantasy of passive-aggression and attempted sublimation, with a metaphor derived from a Billy Edd Wheeler song. Earlier drafts were directly influenced by Breece D’J Pancake; the final version of the song, only indirectly so. Regional monster-lore left its mark as well.

2. Hungover (Again)

♫ ♪ ♪ ♪ ♪

Evan: This one has a few more autobiographical elements than I’m proud to admit.

3. The Cat Came Out of the Window

♫ ♪ ♪ ♪ ♪

Ben: A take on traditional Appalachian music, this number has proved a favorite at square dances. I wrote it while learning to play fiddle with the help of my roommate’s cat, Gertrude.

4. Capon Bridge

♫ ♪ ♪ ♪

Evan: I spent a summer working for a judge, and the stories of those trapped in the criminal justice system were sobering. One of those stories became the seed of this song. It’s not without embellishments, mostly related to the mundane details of the story—for instance, I must apologize to the good people of Capon Bridge and North River Mills for misappropriating the names of their respective towns. But the ghosts in this story are, in a sense, very real.

5. Tenmile

♫

Evan: Out of all of these songs, this was the first written and the last shared with the band. Despite being named after one of my favorite spots in Upshur County, I wrote the song as a teenager in McDowell County. There, I heard the late Carl Rutherford perform, and it was the first time I really connected with old-time and country music. It was Carl’s “Little Annie”—specifically her decapitation by train—that spoke to the sixteen-year-old metalhead in the audience. Later that night, another McDowell County musician showed me how to tune a guitar to open D minor, so I decided I’d try writing my own brand of mountain metal.

6. Act of God

♫ ♪ ♪ ♪

Evan: I’d never consider this a protest song, but it was inspired in part by my frustrations with the legal system—well, that and a massive pillar of fire I witnessed driving Route 119 at the dawn of the “Shale Gas Revolution.” I hope some will identify the specter of Buffalo Creek haunting this song, and I hope my mother will appreciate the various Biblical allusions (see, I was listening in Sunday School).

7. Ramson

♫ ♪ ♪ ♪

Ben: Taking its title from an archaic name for ramps—Appalachian wild leeks as delicious as they are pungent—this tune is a celebration of springtime in the mountains. Appropriately, our recording session for this album was fueled by a delicious ramp supper.

8. Barrel of the Company Gun

♫ ♪ ♪ ♪

Evan: All eighth-graders in West Virginia are required to take a course in the state’s history. The curriculum, however, avoids any serious treatment of our storied labor history—of Matewan or Blair Mountain, of Mother Jones or Sid Hatfield, of Hawks Nest or Buffalo Creek. Nor is there any discussion of the ecological devastation that continues to this day. So instead, our narrator (almost certainly an “old-timer”) takes his audience (almost certainly captive) to school. Many of us were not so lucky; it wasn’t until college that I first brushed up against this “buried” history. But if ghost stories teach us anything, it’s that burying something unpleasant is never the end of the matter. Like the ghosts in all of the folk tales, these events continue to haunt us today. As does the Sabbath tune similarly buried in this track.

9. Bucktown Breakdown

♫ ♪ ♪

Trent: I wrote this song over the course of my final year in Morgantown. I originally called it “Buckhannon Breakdown,” as I was spending most of my weekends down there at the time. Nathan suggested the more colloquial “Bucktown” instead.

10. Confluence

♫ ♪ ♪ ♪ ♪

Evan: The story underlying this song is drawn from my family’s history: a man fails to save his wife from drowning and, haunted by her memory, cannot absolve himself of misplaced guilt. Thanks to Ben Townsend for joining us on this one for twin fiddles.

11. Flatwoods

♫ ♪ ♪ ♪ ♪

Ben: I learned this fiddle tune from Hunter “Tugboat” Riccio, although this is our own arrangement. Sadly, Tugboat passed away shortly before we recorded this album. I play it in honor of his memory, and I suggest you listen to it as he would have intended: at four in the morning, at full volume, until you wake the neighbors.

Performer Key:

Evan

Ben

Trent

Nathan

Josh

♫

♪

♪

♪

♪