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Through his accessible, elevated music and intelligent sound, David challenges our notion of what contemporary music feels like, and places himself at the heart of our cultural dialogue.

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As a performer, he imbues a lingering sense of hope into each chord and every uttered word, to create music that is captivating, provocative and empathetic to our innate struggle to find peace in a complex and at times alienating world.

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David Newberry is a songwriter and performer of critically acclaimed thinking-peoples'-rock-music. Known for his haunting original lyrics and compelling stage presence, Newberry creates music that is captivating, provocative, and empathetic to our search for connectivity in a complex and at times alienating world. He challenges our notion of what contemporary music feels like, and and places himself at the heart of our cultural dialogue.

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A handful of years back, after David Newberry and his band finished a spirited show at a packed folk club on the west coast, an audience member approached the stage to tell the musicians -

who were all playing unplugged acoustic instruments - that he had personally watched 17 people leave the show because it was “too loud.”

Something happened to David that day. While he had begun his acclaimed career as a folk singer, he realized it was time to stop resisting the temptation he felt for noisier instruments and irresistible pop hooks. And so, he brought the literate lyrical focus he had absorbed from years of studying Woodie Guthrie, Joni Mitchell, and Bob Dylan together with his love for the loud, experimental, hook laden music of bands like The Killers, War On Drugs, and Radiohead.

As a result, the music he offers is simultaneously accessible and elevated. It is rife with intelligence, holding the audience to a higher intellectual, emotional, and poetic standard than has become the norm for popular music today. And while it is at times dark in its honesty, it reminds us that we - as a society - have a lot of work to do, it isn't inappropriate to have a little fun while we're doing it.

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Always a poet, David became a musician through pain, and through that pain, found music and a lifelong passion for performing: While working as a carpenter's assistant in 2001, an altercation with a table-saw left him without the use of his left hand. When his physiotherapist suggested he learn an instrument as a means to strengthen his injured appendage, David began playing the guitar and emerged quickly as a poet with a hankering for noise.

In 2013/2014, David was one of the 12 top artists in British Columbia's prestigious Peak Performance Project, and shared stages with The Milk Carton Kids, The Strumbellas, The Bros. Landreth, Bidiniband, Julie Doiron, and Veda Hille, while putting a number of prominent BC and Alberta festival appearances under his belt, including Rifflandia and South Country Fair. All the while, the press has offered a consensus of accolades, with glowing reviews coming from Exclaim!, NoDepression, AmericanaUK, Alan Cross' A Journal of Musical Things, and others.

David's Vancouver-made, Jesse Gander produced (Japandroids, Pack AD) album "Replacement Things" was released in late 2015.

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Through his lyrical and sonic narratives, Newberry taps into our primal need for connectivity. His songs represent a sort of universal language, telling the story of our quest to understand the environment and emotions we inhabit, as well as those that inhabit us. They take us on an essential journey that is profoundly self-aware, exploring truth, beauty, desire and despair. It is his honest portrayal of human emotion that ties David so closely with his listeners, creating a bond that places him prominently at the heart of our cultural dialogue.

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In 2010, Newberry released his debut record "When We Learn The Things We Need to Learn" catching the attention of such musical icons as Juno winner David Francey, who calls Newberry "absolutely brilliant," and Exclaim!, who called him "an artist to watch," in 2010, and "proof that the future of Canadian music is in good hands" in 2012. That same year, Newberry followed up on his debut success with his full length "No One Will Remember You," and recently released of a short-run EP called "Desire Lines," further solidifying his shift away from the acoustic "singer-songwriter" feel of his earlier releases, offering sharper edged guitars, tasteful synthesizer, and creatively aggressive percussion.

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DAVID

At 15, David Newberry played in a punk band in his parents basement.

At 20, he accidentally snuck into a folk festival and, smitten with what he heard, immersed himself in a decade long study Woodie Guthrie, Joni Mitchell, and early Bob Dylan.

At 30, he was kicked out of a west coast folk-club for playing his (acoustic) music too loud, and stopped trying to resist his latent attraction to the louder, more experimental, hook laden music of bands like The Killers, War On Drugs, Wilco, and Radiohead.

Now at 40 - and after several nervous breakdowns - he apprehensively returns to the stage to find out whether his musical explorations of hopefulness, resistance, rebirth, and baseball still make sense in the world we find ourselves in.

ERIK

Seeking to find a place between what can sometimes feel like opposing worlds, singer/songwriter Erik Bleich creates street-lit lullabies & manic, rambling romps that wander the side streets between rural isolation and metropolitan congestion. From humble origins in a small Northwestern Ontario mill town, to life in his adopted city of Toronto, Bleich's work reflects his own lived experience. Personal narratives of Canadians seeking identity and autonomy in an increasingly global community. It's his vision of folk music for the Internet Age.

"It should have come as no surprise to learn that Erik Bleich released his sophomore album *More Than Anything You've Feared* on Valentines Day," says Douglas McLean of Great Dark Wonder. "For love in its deepest yearning beats alone in the heart of this wondrous music."

Whether weaving his way through shy-witted banter in a quiet living room or commanding a crowd from a low lit stage, Bleich's vulnerability and playfulness shine, like a beacon toward the similarly afflicted.

TOGETHER they have asked themselves what they Violent Femmes might sound like if they only played sad music.