

**PRIMROSE**





# THE DEBUT ALBUM



Born in Wyoming to a long line of cowboys, cowgirls and ranchers, country music is in Jordyn Shellhart's blood. Ending up in Nashville by way of Northern California at 10 years old, it became her destiny. At 14 years old, Shellhart signed her first publishing deal. At 15, she signed a record deal. At 16, she debuted at the Grand Ole Opry, toured the United States, was dubbed "the next Taylor Swift," and in an anti-climactic, heartbreaking plot twist, lost her voice in the midst of it all.

She spent the subsequent years wrestling with her value outside of music, coming of age, honing her craft as a songwriter and teeing herself up to be a music industry veteran before she could even drink alcohol. Through a good number of twists, turns and worldview shakeups, she found herself singing again and racking up credits as a songwriter all the while, including Little Big Town's Grammy-nominated "Sugar Coat," and songs recorded by Kelsea Ballerini, Cody Johnson, Don Williams and others.

Still, there was a part of her she could never quite placate by hearing other voices narrate her stories. That part of her began to speak loudly when her routine, along with everyone else's, was sidelined by Covid-19.

"When the pandemic hit, like countless other people, perspective hit at the same time. I called my now producer Cameron Jaymes and said, 'Ok. I'm ready. We have nothing else to do.

Let's make something we love.'" The two did exactly that, recording in a shed in Jaymes' backyard, along with mixer/engineer Dave Clauss. The result is a 12-song album made up of singular lyrical perspectives, hook-filled melodies, and indie spirit.

And as it turns out, they're not the only ones loving it. Warner Music Nashville came knocking, and Shellhart and this friendship-fueled DIY album find themselves rocketing ever closer to a not-so-DIY major label release. So much for nothing else to do.

Her artistry recalls the foundation of Emmylou Harris and Kris Kristofferson, the modern sensibilities of Taylor Swift, John Mayer, and Kacey Musgraves, and the gut wrenching say-it-like-it-is vulnerability of iconoclasts from Joni Mitchell to Phoebe Bridgers.

Like these, her ambition comes in the form of tackling colossal subjects, laying her soul bare in 3 minutes and putting pen to paper as a way of processing her life and the world as she sees it.

"I may have written these songs for me, but I'm releasing them so that they might belong to someone else now. So that they might walk someone through heartbreak, empower them, understand them, give them hope or shift their perspective the way they've done for me. That's my big, grand dream."

For the sake of the rest of us, let's hope Jordyn Shellhart keeps dreaming.



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