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**FOR IMMEDIATE RELEASE**

**Rhythm N’ Blooms Music Festival Announces First Round of Artists in 2016 Lineup**

***Knoxville, Tennessee* [December 1, 2015]**

The Festival that has brought artists like The Decemberists, Jason Isbell, Dawes, Amos Lee, and so many more returns to Knoxville’s historic Old City and Jackson Avenue neighborhood, April 8th – 10th in 2016. Rhythm N’ Blooms Music Festival is a festival that’s just as much about the city of Knoxville as it is about music. With the Great Smoky Mountains as the backdrop and the Historic Old City as our stage, Rhythm N' Blooms offers a festive yet intimate musical experience that results in a weekend like no other in the “Scruffy City”. Rhythm N’ Blooms highlights the soundtrack and celebrates the crossroads of Knoxville’s varied music history.

Festival producers, Dogwood Arts and Attack Monkey Productions, are pleased to release a taste of the 2016 festival lineup. Two more lineup announcements are scheduled, with the next happening December 7th.

**Robert Randolph & The Family Band**When Robert Randolph talks about his new album, *Lickety Split*, a few words come up over and over—”joy,” “freedom,” “energy.” Which is no surprise, really, because those are the same things that immediately spring into a listener’s mind when these twelve tracks from the virtuoso pedal steel guitarist and his longtime accompanists, the Family Band, explode out of the speakers.

“Robert Randolph is an American Original,” says Don Was, President of Randolph’s new label, Blue Note Records.

But for Randolph, the road to *Lickety Split*—his first studio recording in three years*—*wasn’t an easy path. Though hisdistinctive mix of rock, funk, and rhythm & blues continued to earn a rapturous response from a fervent, international audience, he felt that he had lost some of the enthusiasm and intensity that had driven him to make music in the first place.

“We just weren’t being creative musically,” he says. “Being on the road 280 days a year, you wind up playing too much and it isn’t fun anymore. Soon, you stop being that concerned about how good you can be, how important it is to create and write. You kind of lose sight of that, of being focused on your craft and spending time with your instrument. I’ve become more in love with my guitar now, and staying relaxed and practicing and trying to create different sounds.”

The new album showcases the unique chemistry of the Family Band—comprised of the guitarist’s actual family members Marcus Randolph, Danyel Morgan, and Lenesha Randolph, together with guitarist Brett Haas. The eleven original compositions, plus a stomping cover of “Love Rollercoaster” by the Ohio Players, were produced by Robert Randolph & The Family Band, Danyel Morgan, Marcus Randolph, Tommy Sims, Drew Ramsey, and Shannon Sanders; engineered by the legendary Eddie Kramer (Jimi Hendrix, Led Zeppelin); and feature special guest appearances from Trombone Shorty and Carlos Santana.

**The Black Cadillacs**The Black Cadillacs are a 5-piece rock band from Tennessee with an original sound that includes influences from 60‘s era rock and roll to more modern grunge and indie rock. With a focus on high energy live shows and a near constant touring schedule, the band is building a reputation as a road-hardened live act you don’t want to miss. “Their live-set is where this well-orchestrated yet explosive blend comes to life.” says Red Bull Sound Select of the band’s SXSW performance. “Amazing energy from beginning to end”, adds Consequence of Sound.

The Black Cadillacs bring their formidable on-stage energy to the studio and the result is an enthusiastic, honest approach to modern rock music. With songs featured in several major network TV shows like, ABC’s Nashville, CBS’ CSI, USA’s White Collar and Unnecessary Roughness, as well as multiple feature films and documentaries, the results speak for themselves.

The band released their new self-titled, 5-song, EP on February 24, that features their most exciting material to date. Produced by Ken Coomer (Wilco), the EP exhibits a darker, more mature sound, with the familiar strong rhythms, thoughtful lyrics and hard hitting guitars that earned the band their following.

**The Lone Bellow**

Then Came the Morning, the second album by the Southern-born, Brooklyn-based indie-folk trio the Lone Bellow, opens with a crest of churchly piano, a patter of drums, and a fanfare of voices harmonizing like a sunrise. It’s a powerful introduction, enormous and overwhelming, as Zach Williams, Brian Elmquist, and Kanene Pipkin testify mightily to life’s great struggles and joys, heralding the morning that dispels the dark night: “Then came the morning! It was bright, like the light that you kept from your smile!” Working with producer Aaron Dessner of the National, the Lone Bellow has created a sound that mixes folk sincerity, gospel fervor, even heavy metal thunder, but the heart of the band is harmony: three voices united in a lone bellow.

"The feeling I get singing with Zach and Brian is completely natural and wholly electrifying,” says Kanene. “Our voices feel like they were made to sing together." Long before they combined their voices, the three members of the Lone Bellow were singing on their own. Brian had been writing and recording as a solo artist for more than a decade, with three albums under his own name. Kanene and her husband Jason were living in Beijing, China, hosting open mic nights, playing at local clubs and teaching music lessons. Zach began writing songs in the wake of a family tragedy: After his wife was thrown from a horse, he spent days in the hospital at her bedside, bracing for the worst news. The journal he kept during this period would eventually become his first batch of songs as a soloartist. Happily, his wife made a full recovery.   
When Kanene’s brother asked her and Zach to sing “O Happy Day” together at his wedding, they discovered their voices fit together beautifully, but starting a band together seemed impossible when they lived on opposite sides of the world. Brian soon relocated to New York and Kanene moved there to attend culinary school a couple years later. The three got together in their new hometown to work on a few songs of Zach’s, he’d been chipping away at the scene as a solo artist for awhile by then. After hitting those first harmonies did they decide to abandon all other pursuits. Soon the trio was playing all over the city, although they considered Rockwood Music Hall on the Lower East Side to be their home. They opened for the Civil Wars, Dwight Yokam, Brandi Carlile and the Avett Brothers, and their self-titled debut, produced by Nashville’s Charlie Peacock (the Civil Wars, Holly Williams) and released in January 2013, established them as one of the boldest new acts in the Americana movement.

**American Aquarium**

For nearly a decade, American Aquarium have spent the majority of their days on the road, burning through a sprawl of highways during the day and playing hours of raw, rootsy rock & roll at night. Sometimes, the job is a grind. Most times, it's a blessing. American Aquarium's songs, filled with biographical lyrics about last calls, lost love and long horizons, have always explored both sides of that divide. For every drunken night at the bar, there's a hangover in the morning. For every new relationship, there's the chance of a broken heart. It's that kind of honesty — that sort of balance — that makes the band's newest album, *Wolves*, their strongest release to date.

And it nearly didn't happen. When American Aquarium traveled to Muscle Shoals to record *Burn.Flicker.Die.* in 2012, they were convinced the album would be their last. Even though they had enlisted the help of award-winning singer-songwriter Jason Isbell to produce the sessions, they were exhausted; weathered and whittled to the bone by more than a half-decade of heavy partying and heavier touring. To a small group of diehard fans, they were absolute rockstars… but being rockstars to a cult audience doesn'talways put food on your table or gas in your tank. BJ Barham, the band's frontman, was so poor that he'd been living out of a storage unit for months, unable to afford an apartment in the band's hometown of Raleigh, North Carolina.

Clearly, something had to give. Maybe it was time to make one final album — an album about failure, desperation and disillusionment — and then throw in the towel.

As fate would have it, *Burn.Flicker.Die.* eventually proved itself to be the band’s most successful release to date. Critics loved it. Fans rallied behind it. Fast forward 2 years and almost 500 shows later, the band has travelled the world, quadrupled their fan base and reinvented their passion for the road. When the time came to record another album in June 2014, it only made sense to do something that celebrated survival rather than failure.

The result? *Wolves*, which Barham describes as "the sound of a band firing on all cylinders". Produced by Megafaun's Brad Cook and recorded during a 20-day stay at Echo Mountain Studios in Asheville, NC, Wolves was funded entirely by American Aquarium’sdiehard fanbase. The album’s 10 tracks represent a departure from the band’s signature twang. Instead drawing more from the alternative rock sound that inspired their name almost a decade ago. Wolves blends the twang of the pedal steel with the dark, dirty swirl of two electric guitars, creating a sound that's fit for the roadhouse, the honky tonk and the dive bar. Barham has certainly spent time in all three, but now looks to brighter horizons in these new songs.

"I've always written about being the drunk guy at the bar at 2 a.m.," he admits. "I've written about the pick-up lines and the drinking and the drugs. This record is more personal than that. It's a coming of age record."

**sam quinn and taiwan twin**

musician, artist, philanthropist, ordained minister & honorary colonel sam quinn (the everybody fields, king super and the excellents, the black lillies) has called knoxville his home since two thousand seven. since moving to the city , he has lost bands, made new bands, swam in rivers and dined with kings. sam enjoys tacos, sandcastling, wrangler wrancher pants, tom robbins, brussells sprouts, sad songs by dead people, the great american south & long walks on the beach. turn offs: people who say “actually”, ice-cold drinks and capital letters.

**Knox Hamilton**

Fueled by the similar staples within their collective musical taste, the members of Knox Hamilton blend laid back guitar riffs and catchy bass lines with rhythmic drum beats and soaring vocals to produce a sound that’s as likely to make you want to visit the beach as it is to move your feet. The Great Hall EP is a culmination of the bands eclectic musical sensibilities, as individuals, and their combined infatuation with indie pop rock, as a band. The EP could easily be trimmed to simple, commercial-length soundbites, but it could also accompany you on a cross-country road trip.

**Cory Branan**

Throughout his career, Cory Branan has been too punk for country, too country for punk, too Memphis for Nashville, and probably a little too Cory Branan for anyone’s damn good. He has proven himself as a top-notch songwriter (Chuck Ragan recently called him “the greatest songwriter of our generation”), fierce lyricist (in Lucero’s “Tears Don’t Matter Much” they sing that Cory has, “a way with words that’ll bring you to your knees”), and a hyperdynamic performer with the ability to fingerpick finer than ‘60sGreenwich Village folkies and brutally strum like a proto punk shredder. Across three albums, he’s made collective struggles poetic and breakthroughs into sympathetic acts of populist heroism.

Cory Branan is a natural-born storyteller, his seemingly conversational, painstakingly crafted anecdotes benefitting from a hard-eyed stare at hydra-headed life experiences. Not unlike his musical and literary pedestal sitters, from John Prine and Leonard Cohen to Raymond Carver and Gabriel Garcia Marquez, Cory's gift for detail and phrase-turning is a thing of wonder.

Never one to shy away from an itinerary of non-stop cross-country shows, Cory possesses a unique performance style that enables him to gravelly sing a coy double entendre in one ear of the audience, while yelling the most beautiful love song into the other.

**Darlingside**

“Pesticide is used to kill pests. Fratricide is when you kill your brother,” explains Darlingside’s Dave Senft. “A former teacher of ours used to say ‘kill your darlings,’ which is to say, if you fall in love with something you’ve written you should cross it out. We like that idea and we thought a good name for it might be ‘darlingcide’, but we changed the ‘c’ to an ‘s’ because we’re not super into death.” The naming of the band reflects the arch humor, cryptic wordplay, and playful banter that the four close friends share on and off stage—but the music Darlingside plays is serious, cinematic, and deeply moving.

On *Birds Say*, the Massachusetts-based quartet’s wide-open arrangements are marked by the skillful vocal interplay of the four singers. When bassist Dave Senft, guitarist and banjo player Don Mitchell, classical violinist and folk mandolinist Auyon Mukharji, and cellist and guitar picker Harris Paseltiner gather around a single microphone and let their richly-textured voices loose, they splash their melodies with a sunny melancholy that brings their lyrics to vibrant life. Subtle musical shadings take cues from 60s folk, chamber pop, bluegrass, classical music, and modern indie rock, while aching harmonies are complemented by tones from the harmonium, flailing banjo, 12-stringelectric guitar, Wurlitzer, auto-chord organ, and grand piano. The result is a collection of quietly passionate songs that defy easy categorization.

Darlingside first toured as a five-piece indie rock band with drums, but finding the right delicate balance of voices and instruments was a challenge early on. Then, in 2013, the band parted ways with their long-time friend and drummer. “In our first few shows without Sam, we felt naked,” says Auyon. Listening to the current quartet, you can hear fingers on strings, breathing in the singing, squeaks and pumps from a harmonium. The band now performs the songs the same way they practice and write them—seeing them live is like sitting in their living room. There are still vestiges of the rock format: electric guitar fuzz and ambient feedback creep into otherwise acoustic arrangements. But in thenew format, voices and melody have shifted to the forefront—a shift that has become important to the band. Harris explains, “we try to write songs that exist out of the context we set them into, songs that can just be sung.”

After six years of playing together and a decade-plus of knowing each other, the band’s collaborative process has evolved side by side with their friendships. “We’ve become intimate with each other’s childhoods, families, fears, goals, insecurities and body odors,” Auyon notes. “That kind of closeness is typically limited to romantic relationships. It’s gotten to the point where we often mistake each other’s stories and memories for our own.”*Birds Say* is a patchwork of the artistic and personal visions of four equalsongwriters—a mashup of their individual and collective experiences and dreams. “The process is so entangled,” Don says, “I sometimes can’t remember what I wrote, or what anyone else wrote. We don’t consider a song finished until we’re all satisfied with it. It may not be the fastest process, but we know that when we all agree on something, it’ll sound like us.”

**Dave Eggar**

A musical prodigy as a child, Dave began playing the cello and piano at age three, performed on Broadway and with the Metropolitan Opera at age seven, and debuted at Carnegie Hall at age 15. He is a graduate of Harvard University and the Julliard School's Doctoral Program.  
Dave Eggar has performed worldwide as a solo cellist and pianist. A virtuoso of many styles, Dave has performed and recorded with artists in numerous genres including Evanescence, The Who, Michael Brecker, Josh Groban, Coldplay, Beyonce, Pearl Jam, Fall Out Boy, Dave Sanborn, Kathleen Battle, Ray Lamontagne, Roberta Flack, The Spin Doctors, Dianne Reeves, Brandy, Carly Simon, Phil Ramone, Hannah Montana, Duncan Sheik, Sinead O'Connor, Bon Jovi, Manhattan Transfer, Corinne Bailey Ray and many more.  
His list of awards and accomplishments includes accolades from Time Magazine, ASCAP, the National Endowment for the Arts, Sony Records Elevated Standards Award in classical music, the Geraldine Dodge & Leonard Bernstein Foundations, and at 15 was the youngest winner in the history of the Artists International Competition.

**Quiet Life**Quiet Life started playing together in the Spring, on that first good day of the year, when the sun’s finally in its place and birds make sense and you are back on your porch, or your roof, or your lawn, and you’re not by yourself. With roots on the Jersey Shore, sparks flew when they met further north in New London, where New England meets the Sound. From there, they ran down a dream to the California coast, all the way to San Luis Obispo, and then fled the Promised Land for the northern charm of Portland, Oregon.

Just a pair of brothers and a few good friends in a van that runs on waste veggie oil. Somebody hits the stereo. “Where’re the keys?” “Watch the road.” “Turn it up.” As a band, they caught a break that night snow fell on the stretch of highway between Nashville & Memphis, when the cars bundled up like an endless string of red Christmas lights. They’ve toured with Dr. Dog, Alabama Shakes, The Lumineers and played with your time, your heart and your women. They take advice in dingy backstage green rooms from road weary veterans like Ray Wylie Hubbard and Hayes Carll. There was one show, when the floor was bouncing, and the ice was spinning, and somebody screamed, “THIS.”  Then there was the 3½-hour set at some backwoods lodge in northern Alaska, all originals except one Neil cover.  Anyhow, that’s how I remember it.

*Wild Pack* is the first new record in two years from an American band that knows the road better than you know your own cell phone. From Portland to Asbury Park to the California coast.  Remember to check your mirrors.  Cut the wheel.  Flash your brights at the big rigs and let ’em pass.

**Banditos**

Originally from Birmingham, AL, Banditos is a group - more like a gang, actually - of six 20 somethings, nowadays operating out of Nashville, close to, and simultaneously very far away from, the gleaming towers and industry hustle of Lower Broad and Music Row.

With the rugged power of a flashy Super Chief locomotive, the Banditos’s self-titleddebut album bodaciously appropriates elements of '60s blues-fused acid rock, ZZ Top's jangly boogie, garage punk scuzz a la Burger Records, the Drive-By Truckers' yawp, the populist choogle of CCR, Slim Harpo's hip shake baby groove, gut bucket Fat Possum hill country mojo and the Georgia Motherf\*\*king Satellites. From backwoods bluegrass, to slinky nods to Muscle Shoals soul and unexpected bits of doo-wop sweetness, the Banditos recall many, but sound like no one but themselves. Their self-titled debut full-length album is layered with as much grime as it is with pinpoint songwriting and feverish technical savvy. Each song wafts new dynamics into a streamlined stylistic roots, punk and rock ‘n’ roll jet stream, thevariations heard evidently through the vocal baton passing and wrenching harmonies of Parsons, Richardson, and Pierce. Each vocalist, as with each performer in the band, is given the spotlight during the course of the album's 12 songs. And at its core, Banditos is a unified coalescence of six bright beams of light, a spiritual collaboration between friends with a singular musical vision.

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  ***THREE-DAY FESTIVAL PASSES*** are on sale now; $75 each and VIP passes are $150.  Visit [rhythmnbloomsfest.com](http://www.rhythmnbloomsfest.com/)to purchase passes and to find out more information about Rhythm N' Blooms.

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**Rhythm N’ Blooms Music Festival is presented by Yee-Haw Brewing Company and produced in partnership by Dogwood Arts and Attack Monkey Productions.** Rhythm N’ Blooms is entering its seventh year and continues to grow each year. For more information, visit [www.rhythmnbloomsfest.com](http://www.rhythmnbloomsfest.com).

**About Yee-Haw Brewing Company:** Yee-Haw is about fun, and about balance. We will provide a mix of the finest ales and lagers. Our beer will be bold and flavorful, but easy to drink. Our year round Pilsner, Pale Ale, Eighty shilling Scottish Ale and Dunkel dark lager are there to be your go-to staples, while our seasonals will give you a chance to try something exciting and new. Whichever flavor fits your fancy, order it loudly, and don't forget to share. For more information visit

**About Dogwood Arts:** Dogwood Arts, presented by ORNL Federal Credit Union, is a 501(c)3 organization with a mission to promote and celebrate our region’s arts, culture, and natural beauty. For more information on Dogwood Arts, visit [www.dogwoodarts.com](file:///\\DOGSERV\Users\2016%20Festival\Rhythm%20N'%20Blooms\Creative\Press%20Releases\www.dogwoodarts.com) or call [865] 637.4561.

**About Attack Monkey Productions:** Founded in 2009, Attack Monkey Productions is a full-service entertainment company specializing in event production and artist management. Attack Monkey Productions seeks out the things that are cool and brings them straight to you. From music to moonshine, the traditional to the avant-garde, AMP specializes in the development and promotion of unique, high quality brands and experiences. For more information, visit [www.attackmonkey.net](http://www.attackmonkey.net/).

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