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**FOR IMMEDIATE RELEASE**

**Rhythm N’ Blooms Release Final Artist Announcement**

***Knoxville, Tennessee* [January 12, 2016]**

Dogwood Arts and Attack Monkey Productions are pleased to announce the final round of artists who will be performing at the 2016 Rhythm N’ Blooms Music Festival. The highly anticipated music festival will be held April 8-10 in venues along Jackson Avenue in Knoxville’s historic Old City. Three-day Festival passes and additional information are available now via the festival’s website, [www.rhythmnbloomsfest.com](http://www.rhythmnbloomsfest.com).

The latest additions to the lineup are as follows:

**MUTEMATH**If art aims to capture those childlike epiphanies we all had after discovering something new about the world, then the best and most-enduring music comes from somewhere near that place. When a song captures in just three-and-a half minutes, that feeling of awe at everything, then the music—the art—has done its job. It is this “vital” place MUTEMATH needed find again. And they needed to find it on their own. The greatest gift to MUTEMATH might just be that this time out, there is no label, there was no management, no producer.

“You want to always rediscover the reason you started doing this in the first place,” says MUTEMATH’s singer and primary songwriter Paul Meany. "We knew we had to self-produce this one, and this was an album for us that couldn't happen properly unless we were willing to roll up our sleeves and dive into all of the creation and sculpting that comes with bringing an album from its inception to the very end. It was really important for us to give ourselves a chance to find the sounds and songs that represent where we are right now." says Darren King, the band's drummer.

“Now” is a word that comes up again and again when speaking with the four members of MUTEMATH. Now, if you ask any one of them, is precisely where they’ve been reaching for all along. "I feel it's a rebirth, for sure", says Roy Mitchell-Cárdenas, the band’s guitarist, and most-often bassist. “I'm extremely excited and proud of how Vitals came out. It's some of our best songwriting. We're really shooting for a higher level with this record.”

Nothing has been particularly easy on the band these past four years since 2011’s Odd Soul. They parted ways with their label, they changed management, and replaced a band member. Add to that the marriages, births, deaths, and an eventual panic attack that had Meany hiding in the bathroom of his own home as his wife and newborn daughter slept. Thankfully, that night led to a song instead of a hospital visit.

Everyone in the band agrees that Vitals became an album the day they wrote “Monument.” It’s a song that rejoices in the present, refusing to wait for something to be gone in order to celebrate it. It is the center that holds this ambitious collection together.

MUTEMATH’s Vitals is the sound of a band reborn, rediscovering just why they must make music by making it for themselves, above and beyond the interference of anyone (or anything) else. A collection of songs that would not exist if it were not for the four members of the band demanding only the best of themselves so that what they deliver to the world isn’t just more noise, but something that does nothing less than find a certain harmony in the world and in themselves.

The only thing left is for you to hear it, knowing that you provide the final piece that completes this long labor of struggle and eventual triumph. All art is a gift. Vitals by MUTEMATH is for you, me, everyone.

**Old 97’s**Although they became one of the most enduring bands in the alternative country-rock catalog, Old 97′s drew inspiration from a broad range of genres, including the twangy stomp of cowpunk and the melodies of power pop. Formed in 1993 by frontman Rhett Miller and bassist Murry Hammond, the group spent the bulk of the decade posed on the brink of mainstream success, issuing albums that often drew warm reviews but never yielded a substantial hit.

Rhett Miller and Murry Hammond first partnered up in 1989, when Miller enlisted the latter’s help in producing his debut solo album, *Mythologies*. Although six years younger than Hammond, Miller proved to be a dedicated musician as he canvassed the Dallas club circuit, playing an blend of folk and British-styled pop to local audiences.

Although the Sleepy Heroes disbanded after issuing one album, the band’s mix of pop and Texas-styled twang helped lay the foundation for Old 97′s. Continuing to build upon that sound, Miller and Hammond linked up with lead guitarist Ken Bethea and recorded a demo tape at the Cedar Creek studio in Austin. Drummer Philip Peeples climbed on board shortly thereafter, and Hammond’s childhood obsession with trains inspired the band’s new name, which paid homage to the country ballad “Wreck of the Old 97.” With their lineup intact, Old 97′s released the debut album *Hitchhike to Rhome* in 1994.

This album garnered positive reviews and began to build the group’s alt-country fan base, which they consolidated on the album’s follow-up, *Wreck Your Life*. By this time, Miller had moved to Los Angeles and shed the thick, ’50s-style glasses that had become a major part of his image. He and Hammond also began performing in an informal side project dubbed the Ranchero Brothers, although a proposed album never materialized. Miller took a temporary leave after its release to work on a solo power pop record, The Instigator, which was released in late 2002. A period of relative inactivity followed, as the band members found themselves in different cities, with several of them starting families.

The hiatus ended in 2004 with the release of *Drag It Up*, whose subsequent tour featured prominently on the double-disc live album *Alive & Wired*. Old 97′s returned to the studio once again in 2008, though, this time holing up in their native Dallas to help channel the energy of their earlier records. The move worked, and the resulting album, *Blame It on Gravity*, delivered some of the band’s strongest songs in years. While touring the country in support, Murry Hammond launched his own solo career, packaging a wealth of old-timey gospel ballads and locomotive imagery onto the album *I Don’t Know Where I’m Going But I’m on My Way*.

Following the 2013 release of the EP Waylon Jennings, the Old 97’s have confirmed the April 29 release of their new album and ATO debut Most Messed Up. It’s “a rock opera, a way-off Broadway musical about a musician’s life, loves and lubrication,” says music critic Bill Flanagan. Recorded in Austin and produced by Salim Nourallah, this debut also features guest appearances by Tommy Stinson (The Replacements, Guns N’ Roses) and Jon Rauhouse (Neko Case) on lap-steel.

**Green River Ordinance**At the core of Fifteen, the third studio album from Green River Ordinance, is a simple message: hold fast to the things that are true. On album opener “Keep Your Cool,” over slow, smoky guitars and a clear, bright church organ they advise, “Get your head out the clouds/ feet on the ground/ pride don’t mean you gotta be too proud.” If there’s a single lyric that sums up the way Green River Ordinance have conducted themselves over the course of the last decade and a half, that’s it — no matter what’s going on around you, remember to stay grounded and focus on the things that are important.

Finding that “something more” has been the core of the band’s mission since they first came together as teenagers 15 years ago, and it has remained central ever since. All of the band members have pursuits outside of music. But even more than their hobbies and entrepreneurial pursuits, Green River Ordinance are a band dedicated to making a lasting difference not only in the lives of their fans, but in the world at large.

That was the mission behind their Hope GROs initiative, where each of the band members donates proceeds from concerts and album sales to a charity of their choice. And it informs the work Jamey and his wife do with The Net, a non-profit dedicated to providing a support system for homeless women. “This is the thing Green River Ordinance stands for,” Jenkins explains. “We believe that you truly find yourself when you give yourself away. Any time we get the chance to do that, to us, that’s what it’s all about.”

That honesty and closeness reverberates throughout Fifteen. That same idea turns up again in the moving campfire country ballad “Simple Life,” where Jenkins sings, “I love the simple life, front porch and my lover’s eyes/ green grass and an open sky/ I love the simple life.” The song opens to become one of the band’s warmest and most graceful numbers to date, rich with pedal steel and twinkling piano. And “Life in the Wind,” a see-sawing acoustic sing-along, celebrates casting off the mundane day to day in favor of a life that’s fuller and more satisfying. “There’s life in the wind,” Jenkins sings in the chorus, “let yourselves out and jump right in.”

Much of the freedom found on Fifteen comes from the fact that the band recorded it on their own terms. After walking away from a contract with EMI in 2011, they set out to make the kind of music that was true to them, away from the demands and restrictions of commercial music. “In that world, everything is about the three minute pop hit,” explains Jenkins. “We wanted the freedom to dig in and create our own sound.” Their first experiment out of the gate validated their instincts: “Dancing Shoes” became a breakout hit for the group, landing in rotation on Sirius XM and selling upwards of 150,000 singles, bigger than anything they’d done while they were on EMI. For Fifteen, they continued making music on their own terms, writing the bulk of the record at the same cabin on Caney Fork River where they’d written their 2013 EP Chasing Down the Wind.

That sense of freedom — what the Eagles once called a “peaceful, easy feeling” — radiates throughout Fifteen. It is the work of the band making music on their own terms, and keeping the focus on the things that matter most. “We don’t let the world define us,” says Jenkins. “Those opinions are like leaves in the wind, so easily blown from here to there. We try instead to speak truth into our lives.” By doing that, they’re bringing truth to their legions of devoted fans as well. “I hope people make great memories to this record,” says Ice. “It’s not about us, and it’s not about the music — it’s about how the music enhances their lives. If anybody can listen to the record and know that they can experience life through this record, and hopefully have a better perspective on what matters and what doesn’t — at the end of the day, that’s the biggest thing that we could hope for.”

**Midnight Merry-Go-Round**

The Midnight Merry-Go-Round returns in 2016. Knoxville’s musical roots run deep, and what better way to shine a spotlight on them than by bringing together some of our most talented musicians to pay tribute to some of the highlights? As with last year's festival, the Midnight Merry-Go-Round will feature a number of festival performers (and maybe a few surprises). Stay tuned for more details!

The Midnight Merry-Go-Round pays tribute to the Midday Merry-Go-Round, a Knoxville radio show that was a precursor to the Grand Ole Opry.

**Guy Marshall**

Guy Marshall is led by Adam McNulty. His wife, Sarrenna McNulty, began singing his songs with him in August 2011. With a cast of talented friends, they became friends, they became Guy Marshall. Eric Griffin (of the young, and solo project Eric Griffin) on lead guitar & contributing songwriting, Zach Gilleran (of LipLipLip Hands, O Youth, And Zach & Kota's Sweet Life) playing drums, and Travis Bigwood (of the same bands as Zach) playing bas guitar.

Guy Marshall was Adam McNulty's Mother's Father. He lived in a different America. Adam writes songs of a time in which family and honor meant more. His songs hold stories inspired by Appalachian life, old country music, as well as true family stories.

**River Whyless**

Asheville, North Carolina's River Whyless is a band much like that titular body of water - a mingling of currents, a flow of time and physical space, all brought together in a murmuring sense of purpose. It is the expression of a group of musicians, three of which are songwriters, who have played together in various forms since their college days in the North Carolina mountains. Their forthcoming EP, their first release since their 2012 debut album, is the next evolution of the band's collective voice.

Composed of Ryan O'Keefe (guitars, vocals), Halli Anderson (violin, vocals), Alex McWalters (drums, percussion) and Daniel Shearin (bass, vocals, harmonium, cello, banjo), the band found themselves at a bit of a crossroads when preparing music for a new release. "Sometimes each songwriter really differs quite a bit from the other," said O'Keefe. "We had to figure out how to incorporate everyone's writing style into a cohesive idea. These were the five songs where we could find that common thread."

After the process of recording their first album over a period of many months back in 2011, the band elected to decamp to Louisville, Kentucky's La La Land Studio to work with Kevin Ratterman (Andrew Bird, My Morning Jacket, Ben Sollee) on their new recordings. "We like to get out of town when we write and record. Putting our minds and bodies in a creative place tends to yield the most honest results. In an atmosphere like La La Land you can eat, sleep and breathe the music you're working on without the distractions of everyday life. I enjoy that," added O'Keefe.

"We recorded mostly live with just a few overdubs. Kevin likes to move at a good clip in order to capture that magical, synchronistic moment. He also records to tape and uses all this great gear. Tracking this way was new and exciting to us and, I think it shows in the songs." Recording this way captured the chemistry and intuitive bonds of long-time collaborators hitting their stride. As a band who has toured heavily over the years, it reflects River Whyless as a cohesive unit, where each member anticipates the other’s move, and effortlessly complements it. The new EP was recorded and mixed in just four days. "I'm more proud of these songs than any others we've recorded" glowed O'Keefe. And it's easy to see why.

The machinery-like percussion that leads track four, "Miles of Skyline," is interwoven with clock-like guitar patterns alongside Shearin's lead vocals. The weeping guitar of "Fine Companion" underpins the stridently hopeful lyrics. "Maple Sap" builds on its multiple metaphors of firewood and sap to ask universal questions we grapple with in stillness with ourselves. "Bath Salt" has a loping rhythm that showcases Anderson's voice finding a mark between Sandy Denny's ethereal plea and Crystal Gayle's country swoon. The English trad-folk sounds are the band's obvious touchstones, putting them in a category similar to contemporaries like Fleet Foxes and Stornoway.

**Mic Harrison & The High Score**

A native of Bradford, Tennessee, Mic Harrison was working in a sawmill when he was asked to join Knoxville-based band the V-Roys in 1995. The group had already been performing Harrison’s song “Sooner or Later” with V-Roys co-lead vocalist Scott Miller singing lead.

The group recorded three critically-acclaimed albums and toured Europe opening for Steve Earle and acting as his band. When the V-Roys broke up on New Year’s Eve 1999, Harrison (who had released his first solo album “Don’t Bail” earlier that year) joined already established college radio favorites Superdrag. He recorded the album “Last Call for Vitriol” with the group. Superdrag disbanded in 2003 and Harrison recorded his second solo CD “Pallbearer’s Shoes” (2004) with producer Don Coffey Jr.

It wasn’t till Harrison joined forces with Knoxville band The High Score, though, that everything came together. Robbie Trosper (guitar), Brad Henderson (drums) and Vance Hillard (bass), all hail from Sevier County (the birthplace of Dolly Parton) and were kindred spirits. Together, Harrison and the High Score developed a combination of high octane honky tonk and power pop rock ‘n’ roll that has wowed audiences from Bonnaroo to Boston.

It’s music for people who haven’t kept up with Lady Gaga’s latest outfit or Justin Bieber’s new haircut — and maybe a few who do. It’s music that relies on strong melodies, lyrics that mean something and invites you to have a good time.

**Elliott BROOD**

For their fifth album, Elliott Brood wanted to break things. 2008’s Mountain Meadows was shortlisted for the Polaris Prize, and the band’s last record, Days Into Years, won a 2011 Juno award forRoots Album of the Year, both co-produced with John Critchley. Now was the time to smash the precedents, break the mould. To withdraw to a farmhouse in Bath, Ontario, hammering out nine songs in two weeks.

For the first time, Elliott Brood decided to hand over the reins to a producer: Ian Blurton, who has helped make roaring records for **the Weakerthans**, **Skydiggers** and **Cursed**. And for the first time, the group’s two songwriters decided to mine the bare histories of their own lives: penning verses about the ends of relationships and the tests of adulthood, long drives, childhood retreating in a rear-view mirror.

Casey Laforet, Mark Sasso and Stephen Pitkin recorded Work and Love in the cold spring of 2014, as the ice was coming apart on Lake Ontario. They deserted their families and holed up in **the Tragically Hip**‘s Bathhouse Studio, scarcely emerging – waking and playing and playing and playing, one song a day. The magic usually happened some time after midnight, when they were “just tired enough”. Adding dimension to select tracks on the album, the band is joined by **Aaron Goldtein (City and Colour, Daniel Ramano)** on Pedal Steel and **John Dinsmore (Kathleen Edwards, Sarah Harmer)** on bass (for “Each Other’s Kids”).

These songs are loud and quiet but mostly loud, and always reaching toward something. First loves, lost loves, fuck- ups and young men’s just desserts. Laforet has called Work and Love a “lament for youth”, but it’s also a eulogy for the moments that came just after, on the doorstep of manhood. It’s music of remembered abandon, new burdens, and those nights, years ago, when the moonlit fields seemed to go on forever. It’s Elliott Brood at their sheerest, facing forward and backward at the same time.

Formed in 2002, Elliott Brood (the name, a bastardized homage to the fem fatal character in the 1984 Baseball film The Natural) united teenage pals Sasso and Laforet over their grown-up love for Neil Young, The Band and the Flying Burrito Brothers. Pitkin was an accidental miracle: he fell into the group after working sound at one of their earliest concerts, offering to record their first EP. Tin Type was a college radio hit and soon this compact trio was making some big noise. Elliott Brood have become one of the premier acts in Canadian roots music.

**Christian Lopez Band**

Christian Lopez is a 20-year-old with the soul of a 65-year-old Appalachian mountain musician hidden away inside, steeped in the roots of his West Virginia upbringing on the shores of the Potomac River in the Eastern Panhandle of the state.

On his debut full-length effort, ONWARD, the young artist emulates the sound produced by the region’s resident pickers and strummers, writing all but one of the songs on the album.

Christian’s impressive melding of influences into something identifiably his own ranges from the classic rebel country of Kris Kristofferson to the lyrical folk-rock of Jackson Browne and James Taylor; from the classic rockers in his dad’s record collection like AC/DC, Pink Floyd, Van Halen, Foreigner and Free to the neo-Americana revival of the Avett Brothers and Old Crow Medicine Show, which first prompted him to unplug his electric Les Paul to prove you can “rock your face off” with an acoustic.

If his previous five-song Pilot EP was, in Christian’s own words, about adolescent relationships, ONWARD is about the responsibilities and sacrifices that come with pursuing something you are drive to do. It is about yearning to put down some roots, but being hopelessly addicted to the wanderlust of the road, seeking to escape the day-to-day for the promise of what tomorrow may bring. “I wanted less effects on my vocals, a drier, more present sound,” he explains

Lopez has only been performing his own music in front of people for the last couple of years. He performed the single, “Will I See You Again,” which he re-recorded for the new album, at the Fillmore in Charlotte, NC, when he was declared the winner of last year’s Belk Modern Musician Showcase, which landed him a spot on their tour. Christian Lopez Band has also opened for both Zac Brown Band and Dave Matthews Band, along with a stint on the Vans Warped Tour. ONWARD expresses that pressure to keep on keeping on, writing, singing, performing… “I try to take each day as it comes, and make the most out of it,” concludes Lopez. For the Christian Lopez Band, everything from here is ONWARD.

**Paleface**Prolific Influential cult-hero & Indie-folk icon, PALEFACE, is now a high-energy and charismatic duo (sometimes trio) featuring girlfriend-drummer Mo Samalot, who adds charming candied vocal harmonies to the mix. The band celebrated the release of their latest album One Big Party (Ramseur Records) with a special guest-performance alongside label-mates The Avett Brothers at Radio City Music Hall, followed by US and Europe tours. Soon after, PASTE Magazine premiered "PALEFACE: The Making Of One Big Party", a short documentary which follows the band as they record the album and tour. Paleface’s music video for the album's tittle-track received airplay through several MTV stations as well as satellite & online outlets (VH1, CMT, MTV). And this Winter, Paleface's Mountain Stage performance aired via 130+ NPR stations nationwide and worldwide via Voice of America Satellite Service, and NPR.com.

PALEFACE, was schooled musically by Daniel Johnston and soon discovered at an NYC open mic by Danny Fields (The Stooges, The Ramones, MC5). He's released over a dozen records including two major label releases, and has been quoted as major influence and inspiration by a wide range of artists including Grammy Award recipient BECK who calls Paleface a big influence on his early work. Paleface has also collaborated and appeared on three albums by The Avett Brothers. At the moment, Paleface is in the process of writing a new album to record later in the year, and in the meantime he's self-released Multibean Bootleg Vol.3, a collection of raw demos, live performances and outtakes.

Paleface is also a self-taught visual artist who's been selling hundreds of paintings at his concerts, art shows, festivals and via his online gallery. Much of what he's learned has come from his interaction and observation of great art while living in NYC. Paleface's main theme is music...He paints string instruments and uses words and lyrics as if he was painting a song.

**J-Bush**

J-Bush is the founding member of the Good Guy Collective and The Theorizt. He's also a new father, and the driving force behind The Official 30/16 Challenge that has a slew of hip hop artist (both local and abroad) back to writing, & recording. His latest project is a personal testimony to all he's been through to continue to grow as a person, mentally, physically, financially, and spiritually.

**The Crane Wives**

The Crane Wives are a home grown indie-folk outfit from Grand Rapids, Michigan. They utilize three-part vocal harmonies, eclectic instrumentation, and a passion for song-craft to create organic music that is both accessible and innovative. Each live show features contagious energy as well as original music that ranges from whisper quiet ballads to danceable grooves.

The band formed in late August of 2010 and has released two full-length albums, entitled "Safe Ship, Harbored" and "The Fool in Her Wedding Gown". They are currently touring the country and completing their third full-length album, which was released in August of 2015.

**The Meadows Brothers**

The Meadows Brothers get along pretty well, considering they’ve around each other for 19 straight years.

Sure, they still have the occasional argument about whether to listen to Tom Petty, Townes Van Zandt, or Doc Watson in the car, or what songs to put on the set list for the night’s gig, but overall, they keep it pretty cool. So how is it that two people who have spent their entire lives together, don’t occasionally want to smack each other? Older brother Ian, 21, has an answer. “Music. We get to play music together, and when you stop and just think about how cool that is; it’s pretty tough to get upset about any of the small stuff.”

Ian and Dustin Meadows have been playing music together for most of their lives. In 2011, they made the decision to leave the band they were playing in, and strike out on their own as a duo. Their distinct brand of roots music draws inspiration from a huge list of influences; combining Folk, Blues, Country, and Rock n’ roll into what The Boston Globe calls “An engagingly twangy sibling sound all their own.”

The brothers’ original songs; which they typically write together, have been praised for their emotive, relatable lyrics and memorable hooks. Several of their tunes have won awards, and been covered by international acts. Since officially forming, the brothers have played hundreds of shows all over their native New England, continuing to hone their craft, and made new friends and fans along the way. Their tours have brought them out to the Midwest and Great Lakes regions, and down the Eastern seaboard, knowing that with every show they play; they improve a little more.

While Dustin was a sophomore in high school in 2012 they released a self-titled CD, but have chosen to stay out of the studio for three years, believing that the songs needed to grow and develop by being played out night after night. A home-recorded, screen printed demo CD affectionately titled “Homegrown” served as their way of promoting their music at shows for the past year.

**Jubal**

Taylor Kress & Bonnie Simmons have been performing together for over a year and a half as a duet. Both grew up in the area surrounding Knoxville, TN and played separately for years in a number of groups.

Taylor played in Folk Rock group known then as The Collies that has since separated. Switching over to solo acoustic, Taylor then began writing material similar to the current style of Jubal. Bonnie has been singing ever since she was a child with her family members and friends in a number of settings. Before Jubal, Bonnie sang with a strong female harmony driven group called Mad Sirron. Bonnie began singing and writing on her own while abroad in Montreal, Canada.

Their voices joined for the first time on 89.9 WDVX's Blue Plate Special in Knoxville, TN and have done so ever since. Bloodroot is their first official album together, now under the name Jubal.

**Matt Honkonen**

On the heels of more than ten years touring and playing up and down the east coast with such bands as Tenderhooks, Llama Train, RB Morris, Tim Lee 3 and Joey English, he has ventured out on his own. Honkonen has shared the stage with acts like the Fiery Furnaces, The Features and ZZ Top and played celebrated festivals including Bonnaroo and CMJ. Matt is releasing his second solo record (his eighth studio record) titled "Take me Home" fall of 2015.

**Electric Darling**

A musical force is emerging from Knoxville, Tenn. forged by former Dirty Guv’nahs members Cozmo Holloway and Kevin Hyfantis. As the Guvs Farewell Tour came to a close, Cozmo and Kevin knew their musical days weren’t over, so they joined together to start a new project: Electric Darling.

“We waited for the dust to settle,” said Cozmo, “then Kevin called me to suggest the idea. We were writing music together already to contribute to a new Guvs’ album, so this seemed like a great fit.” Cozmo and Kevin are joined by frontwoman Yasameen Hoffman-Shahin to bring a soulful flare to Electric Darling's rock-infused union. It's rock and roll with an edge of soul.

Though these three talented musicians come from different backgrounds, they meet at a crossroads to create a truly electric hybrid of their own styles. All three are contributing to new material for Electric Darling.

With the addition of Luke Bowers on drums, Matt Nelson on bass and Aaron Mastin on keys, joy explodes through the room during performances. As Yas’s fierce stage presence engages the crowd, Cozmo’s guitar work syncs to the rhythm highlighting Kevin’s years of songwriting experience. Together, they slowly woo the crowd into an electric spin.

Their signature sound can be heard on the new single “Hard Times,” but hard times are definitely not coming for this six-piece Knoxville-based group. With the amount of energy behind all these talented musicians, Electric Darling is sure to satisfy any music enthusiast.

“We do this because this is what we’re meant to do,” said Yas. “My soul can’t do anything else.”

**Daniel Miller & The High Life**

Daniel Miller is a singer-songwriter with a penchant for centering his music on locales that inspire him: “My goal is to take a region that I love and write songs about that place. My focus isn’t on limiting a record to fit into a specific bin on a store shelf; it’s to tell a story. So, while I’ve been labeled an ‘Alt-Country’ or ‘Americana’ artist, I don’t let that influence whatever project I’m working on at the moment.”

Daniel’s newest album, East Tennessee has been described as a love letter to the region where he was raised. A mix of original compositions and cover songs by artists he admires, the album is poised to be his most important work. Joining Daniel on the album are members of his touring band (The High Life), as well as Grammy award-winning members of Waylon Jennings’ band and Jamey Johnson’s band, among others.

Daniel’s songs have received rotation on several Country and Americana radio stations across the United States and internationally on BBC 6. He has had the opportunity to open for various national touring acts including: Jamey Johnson, Lukas Nelson, Dick Dale, The V-Roys, Sunny Sweeney, American Aquarium and Lady Antebellum; in some of America’s most beloved performance venues.

**Knoxville Stomp**

The Knoxville Stomp Band, under the direction of Kyle Campbell, highlights Knoxville’s varied musical heritage and the diverse voices that contributed to the city’s musical history by recreating the music recorded during the St. James Sessions.

The St. James Sessions of 1929-30 are a rare window onto a fertile time and place in the history of American popular music. The 1920s saw the dawn of music on the radio, and improvements to recording technology that saw the introduction of mass-market recordings of popular music. And the Roaring ‘20s was accompanied by a surprisingly worldly stew of folk music, blues, show tunes, jazz, Hawaiian, and vaudeville novelties that all played a part in the evolution of what we now know as popular music.

  ***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 get more Festival information.

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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.** Additional sponsorship support comes from ORNL Federal Credit Union, Boyd’s Jig & Reel, Sugarlands Distilling Company, and Pilot Flying J. 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:///%5C%5CDOGSERV%5CUsers%5C2016%20Festival%5CRhythm%20N%27%20Blooms%5CCreative%5CPress%20Releases%5Cwww.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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