

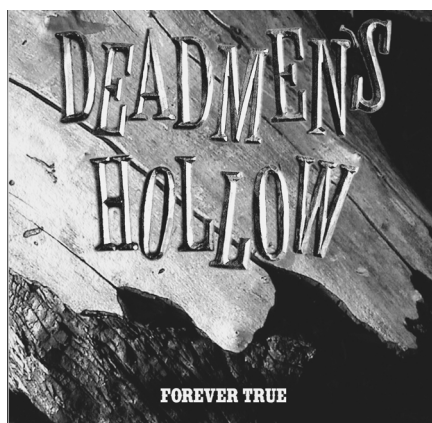


Music of Note samples recent recordings by regional and national bluegrass artists.

The Breakdown encourages SEBA member bands to submit their CDs for possible review. Sorry, CDs cannot be returned.

Please mail to:
Kevin Cook

560 Cotton Indian Creek Road
McDonough, GA 30252



Original members Belinda Hardesty, Caryn Fox and Mike Clayberg enlisted bass-player Bob Pierce in the fall of 2003. Vocalist Amy Nazarov and fiddler Marcy Cochran joined in late-2003 and the band then began seriously gigging. Dead Men's Hollow has spirited acoustic instrumentation and a harmony-laden signature sound that is building them a legion of fans. Their instrumentation is free of frills and flashiness, so they emphasize their charm, effort and playfulness. The band's vocal harmonies are of special note – warm, friendly, and a perfect showcase for their earthier side. – Joe Ross



DEAD MEN'S HOLLOW
"Forever True"

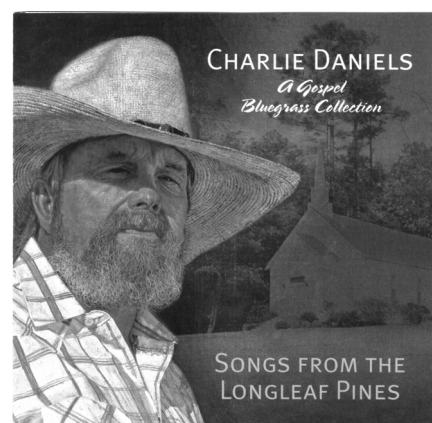
Acoustic Americana AA 1001
5746 Union Mill Road, PMB 155,
Clifton, VA. 20124
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Dead Men's Hollow, a band that hails from northern Virginia, Maryland and D.C., opens their debut album with six-part a capella harmonies on "Angel Band." They call their music "Acoustic Americana," roughly defined as old-time, bluegrass, southern gospel and country blues fronted by three-part female harmony vocals and backed by acoustic stringed instruments. To their mostly traditional mix with tunes like "Groundhog," they add some nice originals emphasizing traditional country themes like "Join Me in Drinking" and "Blue and Lonesome." The band was founded in Arlington, VA, and they take their name from an area near there that was dominated by saloons, pawn shops and houses of ill repute in the aftermath of the Civil War. Today, that area is known as Rosslyn, but back then it was called "Dead Men's Hollow." To pass safely through safely, law-abiding citizens traveled in well-armed groups. On a hot, humid summer day in 2001, Dead Men's Hollow began as an impromptu backyard jam session. Upon hearing some real potential with their three-part harmonies, the friends decided to form a band.

CHARLIE DANIELS

"Songs from the Longleaf Pines"
Blue Hat Records/Koch Records
KOC-CD-9823
1709-19th Av. S, Nashville, TN 37212
www.kochrecords.com
EMAIL Amy.Murray@Audiument.com

For many, the name Charlie Daniels conveys images of southern boogie music; his hit "The Devil Went Down to Georgia" immediately comes to mind. The fact is, Daniels has bluegrass roots and has even done session work with Flatt and Scruggs during his long music career. With this bluegrass gospel project, Charlie admits that he now has the "freedom to do some things I've been wanting to do for a while, and to come full circle and get back to the music I started out making." At 68 years old, the son of a North Carolina lumberjack has chosen to use top bluegrass artists to accompany him on a collection of gospel songs. Charlie plays guitar, fiddle and sings lead on all but "Keep on the Sunny Side" (sung by Mac Wiseman), the one cut which comes off a little loose, like a jam among friends. Nine of the 13 tracks feature the GrooveGrass Boyz (Ronnie McCoury, Rob McCoury, Jason Carter, Mike Bub, Andy Hall, Tim May and Scott Rouse). Other guest musicians include Earl Scruggs and Chris Thile. Earl's fingerpicked guitar on "Preachin', Prayin', Singin' " is a treat. Thile is the sole accompanying musician on two recitations, "The 91st Psalm" and "The 23rd Psalm." The instrumental grooves on



"I Found a Hiding Place" and "I'm Working on a Building" really cook. Besides Daniels, the other vocalists include Mac Wiseman, Ricky Skaggs, The Whites, Cyndi Wheeler, and Scott Rouse. Vocal standouts include "Softly and Tenderly," (a duet with Cyndi Wheeler) and "Walking in Jerusalem" (with The Whites). Daniels picks standard fare for this collection, written by Bill Monroe, A.P. Carter, Albert E. Brumley, Chris Thile and others. A noted songwriter himself, I was left wondering if Daniels has penned many gospel songs. If so, some of those along with some less commonly heard material would have enhanced this album. At only 32 minutes, the CD concludes rather quickly. – JR

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