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**Contact:** Katharine Torbett Chyna Brackeen

Dogwood Arts Attack Monkey Productions

[ktorbett@dogwoodarts.com](mailto:ktorbett@dogwoodarts.com) [chyna@attackmonkey.net](mailto:chyna@attackmonkey.net)

865.246.4392 865.223.4944

**FOR IMMEDIATE RELEASE**

**Rhythm N’ Blooms Unveils More of 2016 Lineup**

***Knoxville, Tennessee* [December 7, 2015]**

Rhythm N' Blooms is cranking up the gears and getting ready to rock Knoxville’s Old City again this Spring, April 8-10, 2016. Rhythm N’ Blooms Music Festival is 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”. Festival producers, Dogwood Arts and Attack Monkey Productions, are pleased to release more of the 2016 festival lineup. One more lineup announcement is scheduled for January 2016. Stay tuned…

**The Mavericks**“The world has too much strife, racial and social divides being fed 24/7; it’s non-stop. It turns normal, loving people into brainwashed zombies who can’t come together. Maybe it’s the hopeless romantic in me, but I’d like to make a place where all people can come together.”  
— Raul Malo

It sounds like lofty “hippie speak,” something the Grammy winner jokes about, but Raul Malo, the son of Cuban immigrants, and his musical comrades believe in bringing people together – often in the name of good times and great music – which is the most universal language of all.

“One of the things we love about our shows is we get all walks of life, all ages, all colors, all politics, all genders, all religions,” frontman Malo states.

From their earliest shows as a garage band playing the punk clubs on Miami Beach, The Mavericks have had a skill for getting people to groove. Drawing on a mix of classic country, cow-punk and standards, Malo and company left South Florida, bringing their rhythmic fervor and Latin machismo, along with Malo’s lush baritone, to the world.

In 2013, after numerous years as a band, multiple gold and platinum albums, world tours, breakups and reformations, The Mavericks recorded their critically-acclaimed album IN TIME and re-introduced music lovers to the band’s genre-defying melting pot of pop music.

With the new release of MONO, The Mavericks find themselves making the most relevant music of their career.

“The experience of making this record was quite unique. We had the luxury of a very finely tuned band and the energy from the last two years of touring under our belts. We all believed that it was going to be special and I think we would all agree that, our record MONO best represents what our band does live,” expresses guitarist Eddie Perez.

While in the studio to record the new album, the band realized that their songs required a different approach. They felt drawn toward the idea of creating an album that shines through its songwriting and instrumentation in a singular mindset without relying on stereo tricks of modern recording – so the idea of recording in mono was born. Drummer Paul Deakin explains, ”As is often the case with The Mavericks’ plans, the idea to mix the record in mono came about spontaneously. During the recording process we would go into the studio around noon and listen to vinyl records for some extra inspiration. At some point, someone noted that almost all of the recordings we were listening to were mixed in mono. Our producer Niko Bolas said, off-the-cuff, ‘we should mix this record in mono.’ And we thought, we can’t get away with that – so of course … we had to.”

Elements of ska play a prominent role in songs like “Summertime (When I’m With You)” and one of the most rockin’ tracks, “What You Do To Me,” which Perez believes “has all the energy and style that best represents what it’s like to be at a Mavericks show. It’s a stylish frenzy of electricity and relentless backbeat. This is definitely one of my favorites on the record.”

The seductive swing of “Stories We Could Tell,” the vintage country shuffle of “Out The Door” or the randy blues of “The Only Question Is,” show the band’s instinctive affinity to a variety of musical styles.

“When we went in to record this record, we were very resolved: we’d been through the time on the road, making the last album, living together as friends and as a band…We have nothing to lose, and only the music to gain,” says Malo.

**G. Love & Special Sauce**Twenty years after the release of their self-titled debut and eight years since their last live performance together, the original lineup of G. Love & Special Sauce return with their first album in nearly a decade. Built on the trio’s signature hip-hop blues sound, Sugar finds vocalist/guitarist/harmonica player G. Love (aka Garrett Dutton), upright bassist James “Jimi Jazz” Prescott, and drummer Jeffrey “The Houseman” Clemens breathing new life into their groove-heavy, Chicago-blues-infused brand of stripped-down rock & roll. “The goal for the album was to make it really raw and immediate, with live takes and live vocals and everybody playing so that it all comes together in that intangible way,” says G. Love. “That’s what our music is all about.”

Recorded mainly at Brushfire Records’ “Solar Powered Plastic Plant” studio in Los Angeles, Sugar captures the unstoppable energy of a band who got their start in Boston bars in the early ‘90s and still play up to 150 shows a year. “We wanted to take it back to the old-school vibe of the first record, those rich, warm sounds from when we were rocking small clubs and going on that acoustic feeling,” says Prescott. To deepen that dynamic and push their sound into new directions, G. Love & Special Sauce called in guest musicians like Los Lobos guitarist David Hidalgo (who appears on three of the album’s tracks), soul/R&B singer/songwriter Marc Broussard, and the legendary vocalist Merry Clayton (best known for her duet with Mick Jagger on the Rolling Stones’ “Gimme Shelter”). “Recording at Brushfire was one of those super-magical sessions—it just felt right and really true to the style of this band,” notes G. Love, who also recorded several of Sugar’s tracks in Seattle with Clemens and bassist Timo Shanko.

While most of the first songs G. Love penned for Sugar were written in response to a recent breakup, the album ended up morphing into a gritty but joyful look at the thrill and grind of getting by as a musician.

For G. Love & Special Sauce, that conversation began back in 1993, when G. Love serendipitously took the stage as a fill-in opening act at the Irish pub where Clemens’s then-girlfriend waited tables. “I’d had this idea that I needed to find a kid who could play blues but also rap, and that’s exactly what I got,” says Clemens. “It was like, ‘This is the kid that’s speaking the language I hear in my head.’” Then 19, G. Love had recently moved to Boston from his native Philadelphia, where he first picked up a guitar at age eight and spent much of his teen years as a street musician. “I grew up right by a place called South Street where there were a lot of street performers, from puppeteers to this guy playing Mozart on wine glasses to classical guitar players,” he says. “One night I was out there and I finished playing a riff on my song and started rapping the lyrics to ‘Paid in Full’ by Eric B. & Rakim over a groove, and I was like, ‘Holy shit—that’s it.’” Heading to Boston the same summer he first started developing that hip-hop/blues hybrid, G. Love quickly connected with Clemens, who then tapped Prescott (a local musician he’d met through a jazz jam session). Within a week the three got together for a rehearsal—featuring G. Love on Dobro guitar, Clemens on a vintage drum kit with brushes instead of sticks, and Prescott on upright bass—and soon began working on songs for their debut album.

Propelled by hit singles like “Cold Beverage” and “Baby’s Got Sauce,” G. Love and Special Sauce ultimately reached gold status and helped the band build a following that endures today. One of the songs originally written for that album (and inspired by G. Love’s early days in Boston and “those nights when I would just walk around and try to get somebody to buy me a pint of Jim Beam”), “Run for Me” makes its first-ever recorded appearance on Sugar and remains timeless in its portrait of the struggle of pursuing a musical passion. “At first I thought this record was gonna be a heartbreak record about my old relationship, but then the sentiment shifted,” says G. Love. “A lot of the songs became about coming up from where we started to where are now and still keeping it going, still staying afloat,” he continues. “To me that’s a much more interesting story to tell.”

**Jakubi**

Jakubi is a Melbourne-based band composed of two brothers, two cousins and one friend whose love for producing music brought them together and whose pure talent propelled them forward. Jakubi’s unique flavor stems from an irresistible combination of jangly guitars, hip-hop beats and sailing synth rhythms. Flawlessly melding the sounds of a talk box one minute and reggae-inspired guitar the next, the band’s infectious experimental songs are guaranteed to get everyone dancing.

2014 saw the band touring two continents and three countries including Australia, the US, and Canada. Since the release of their first single in 2013, the band’s music has been streamed on SoundCloud almost 5 million times and has amassed over 4 million views across YouTube.

The band’s latest single, “Couch Potato,” earned the praise of the king of pop culture commentary himself, Perez Hilton, who says, “It’s so dope! They’ve got a real laid-back, positive vibe that’s infectious.” The playful video for the track features a couch coasting down the street and was filmed by dragging the couch behind a car, a stunt that accidentally got the band featured on “Highway Patrol,” a national television show in Australia.

Starting 2015 off with a bang, the band has released its debut EP, “Holiday,” to critical acclaim, gaining further attention from industry insiders and fans alike. May and June will see the Australian band heading off on its second North American tour in under a year. Including a series of headlining shows and festival performances, this is definitely one tour not to miss.

**The Ragbirds**

Hook-laden pop with a kaleidoscopic array of worldly influences, The Ragbirds exhibit a gleeful disregard for contemporary folk-rock convention.

With a live album entitled ‘We Belong To The Love’ released on Valentines Day 2013, this up-and-coming Michigan band has been traveling the country with their “infectious global groove”  gathering a passionate grassroots fan base of all ages.

The five-piece project is clearly built around the multi-talented Erin Zindle, who is proficient in a variety of stringed instruments.  She is the songwriter and front woman of the band, skillfully switching between violin, mandolin, accordion, banjo and percussion, all while dancing.  Zindle wears an infectious smile and a positive message, always spun through a poetic loom.  Surrounding Zindle’s earthy-sweet voice is the whirlwind of a guitarist T.J. Zindle, dynamic bassist Dan Jones, drummer Jon Brown, and standout percussionist Randall Moore.

“It’s folk-rock music at the heart of it”, says Zindle, who started the band with her husband, percussionist Randall Moore, “but I’m influenced and moved by sounds from all over the world”.  This interest in world music came first from her own roots.  With two Irish grandmothers, the young violinist struck ancestral gold when she discovered Celtic fiddling as a teenager.  At this same time the music of artists like Paul Simon, Rusted Root, and Peter Gabriel stirred up a deeper longing, bringing distant ethnic sounds into her small suburban Buffalo, NY bedroom.  She began seeking out the source of these sounds and her love for travel and world music became a life-long passion.

Zindle and Moore began their relationship busking on the streets of Ann Arbor with Celtic and gypsy fiddling over tricky beats of tambourine, Middle-Eastern doumbek and tabla. In 2005 the duo gathered three band mates and began to record Erin’s original songs.  This recording was released a few months later as The Ragbirds debut album “Yes Nearby”.

2007′s travel-themed “Wanderlove” was Homegrown Music Network’s #1 selling album in the fall of 2008. Erin’s brother, guitarist T.J. Zindle, joined the band in 2008 and brought a grittier rock-n-roll edge to The Ragbirds’ sound while multiplying the band’s stage energy.  The 2009 international release of “Finally Almost Ready” saw the band invade Japan with the single “Book of Matches” reaching #1 on the charts in Osaka.  In 2010, The Ragbirds reached yet another milestone in their young careers when they independently marketed and sold their 10,000th album.

The Ragbirds albums have received local and national praise, hailed “Highly impressive!” by USA Today and touted as “Astounding international eclecticism” by Reveal Arts. Crisscrossing the nation in their converted diesel bus that runs on recycled waste vegetable oil, promoting environmental sustainability, The Ragbirds have become festival favorites.  They have won over crowds at  Rothbury, 10,000 Lakes, CMJ Music Marathon, Summer Camp, Electric Forest, Wheatland, Blissfest, Wookiefoot’s Harvest Fest,  Ann Arbor Folk Festival, Hookahville, and many more, and have shared stages with Brandi Carlile, Rusted Root, Matisyahu, Railroad Earth, John Butler Trio,  Toubab Krewe,  Cornmeal, Greensky Bluegrass, Hot Buttered Rum,  Jeff Daniels, The Everyone Orchestra, The Duhks, and many others.

For all their traveling, The Ragbirds maintain a steady connection to their home base.

**Liz Longley**

For painters, the joy and challenge of creation begins with a blank canvas. For Liz Longley, it started in an empty room.

“I was living in Boston and my roommate had just moved out, so I paced the hardwood floors of her room with my guitar,” Longley recalls. “I walked back and forth until the songs were done. It was as though they were stuck in the apartment walls.”

Longley has a gift for culling musical treasures as though straight from thin air. And now, the Berklee College of Music graduate and award-winning songwriter is set to share them with listeners on her self-titled album-her first after signing with Sugar Hill Records in December 2014.

The collection of 11 songs was recorded in Nashville with an all-pro band-and in a pulse-quickening fashion so rare in today’s world of overproduced, airbrushed records. “I love being in the studio and feeding off the energy of other musicians. It’s not something I get to do often on the road because I’ve mostly toured solo.”

While Longley’s songs and vocals invite complimentary comparisons to Shawn Colvin, Paula Cole and Nanci Griffith-all artists she’s supported live-her latest effort spotlights a style and confidence that’s all her own. You can hear it in the subtle-yet-soaring vocals on “Memphis,” the dagger directness of “Skin and Bones,” the bittersweet farewell that drives “This Is Not the End” (featured in the 2012 season finale of Lifetime’s Army Wives). They’re all cuts that dare you to hold back the goosebumps.

In fact, Longley’s singing never fails to thrill and enthrall. Her voice and tone, touched with the slightest of country inflections, pours out like clean, crystalline water. Still, she can roar like a waterfall or flow effortlessly along the bed her backing band lays down, as on “Peace of Mind.” The track showcases Longley yearning after silence and stillness to beat back demons of self-doubt.

The new songs grew amidst a period of transition and travel in her life; moving between Boston and New York before finally settling in Nashville, and spending much of her life on the road in a succession of minivans. To that end, the songs have been road tested at Longley’s live shows, their power to connect with fans beyond question.

Why write and sing songs so transparent and confessional? For Longley, it boils down to the simple truth of authenticity. “I just try to be myself,” she says. “If I feel like a song is not genuine to me, I absolutely do not present it because people see right through it. It’s all about the honesty, and I try not to overthink it-then it would lose some of the magic.”

Longley first felt the magic while growing up outside of Philadelphia. A song she wrote in ninth grade-her first ever-earned a standing ovation when she performed it for the student body: “I was unprepared for that sort of reaction and it was life-changing moment,” she says. “That’s when I knew it was what I wanted to do with my life.”

The track record she’s assembled since shows just how much Longley grew into her dream. She’s taken home top prizes at some of the most prestigious songwriting competitions in the country, including the BMI John Lennon Songwriting Scholarship Competition, the International Acoustic Music Awards and the Rocky Mountain Folk Fest Songwriting Competition.

But it all traces straight back to Longley’s first song. She says she’ll continue to open her soul in the service of her art because that’s what matters most to her. “Every time I get into these songs they resonate with me, lock with me, because they’re based on something I went through,” she says of the new collection. “I hope they connect with people and that they’ll help with whatever they’ve gone through. That’s what music does for me, and I hope I can do that for someone else.”

After all, what better way to fill an empty room than with fully realized music?

**David Ramirez**

The life of the traveling songwriter certainly seems romantic. But as David Ramirez notched mile number 260,000 traveled in his 2006 Kia Rio, the novelty began to wear off.

“I’ve learned a lot from being alone and isolated,” says Ramirez, who until recently toured completely by himself, without a band, manager or anyone else for company. “Yes, it’s romantic in a way. But it has also been kind of rough on my head and my heart. After a while it made it difficult to connect with people on a personal level when I got home. In hindsight, I can see that it’s been kind of detrimental. You know, when you travel around alone for months at a time, the world revolves around you. There’s no one else in the equation. Everything was just about me. It’s a selfish way of living. And I’m ready to move on from that.”

It’s taken three years since that realization, but with his new album ‘FABLES,’ via Thirty Tigers, Ramirez takes strides towards that personal growth both as a musician and as a man.

“I hit a dry spell for a couple of years after my last album. It was frustrating. I went into the studio two years ago planning to do a whole record, and it just wasn’t coming together. So I scrapped the whole thing and took some time away from it,” he says. “It felt forced. I don’t want to just put more noise into the world. I want to put something out there that means something to me. And if it doesn’t, then I don’t release it. Therefore, I haven’t had a new record in three years. I know that can be frustrating for people on my business team. But I don’t want to put it out there if I can’t stand behind it.”

The delay, it turns out, was for the best. “My focus wasn’t really on my music at that point,” he explains. “I was at a point in my relationship with my girlfriend where things were getting serious. The closer we got, the more I realized that I needed to be honest with myself and with her about where my life was heading. If I want to be in a meaningful relationship with someone, I have to be honest in everything I do.”

The album’s title, ‘FABLES,’ was inspired by the first single, “Harder to Lie,” which captures the moment Ramirez realized, as he puts it, “I couldn’t bullsh\*t with her anymore. She knew me completely. It got me thinking about how much I bullsh\*t in my life – exaggerating stories, faking a smile, or whatever. Just telling fables. When you don’t know who you really are you can end up hurting people.”

That newfound maturity and clarity translated into his approach in the studio, as Ramirez traveled to Seattle to work with his friend Noah Gundersen, who produced the album. “My previous albums were a bit less personal. I always went in with a certain idea of what I wanted them to turn out like. I had never just walked in and said ‘let’s just see what happens.’ And that’s what we did this time. From the writing to the recording, it was just based on instincts.”

In a world full of singer-songwriters hawking their stories, Ramirez has managed to stand out from the noise, developing a fiercely loyal following of fans who are drawn to his intimately personal songwriting. “When someone buys a record of mine, they’re getting my life. They are essentially memoirs. They’re going to know a little bit more about who I am.”

‘FABLES’ is a sparse, poignant set of songs crafted around Ramirez’ starkly beautiful baritone, which the New York Times once described as full of “haggard loneliness.” NPR Music praised his knack for writing “dark, wrenching tales that are immediately identifiable to those who’ve loved and lost,” while Paste described his “brutally honest” lyrics as “almost alarmingly descriptive.”

After years on the road touring as an opening act for artists like Noah Gundersen, Gregory Alan Isakov, Shakey Graves and Joe Pug, Ramirez is excited to finally embark on his own tour. “Fans have been paying high-dollar tickets to watch me open for other bands, and I’m very thankful for it. I’ve also had the chance to see how other songwriters I respect work on a professional level. I’ve learned a lot and been challenged a lot. It’s like I’ve been going to school. I’ve been taking notes. And now I think I’m ready for the job. I’m really excited to finally go out with a band and do my own full set. It will be more fun and energetic.”

As he has learned to open himself up to other people in his personal relationships and in the studio, Ramirez has also been focused on putting together a full-time band and letting other musicians become involved in the creative process. “I’m trying to build a family of people who create together, not just a backing band,” he says. “For the past five years traveling, I get off stage and I have no one to share it with. I’ve been lucky enough to ride along with some of the bands I’ve opened for. I watch them get ready for their set and have that sense of collaboration, and I’ll just be in the alley smoking a cigarette by myself. I’ve always had a little envy for that. I’m like every kid that grew up playing in a garage. I want a band. No one has dreams of playing the world alone.”

**Caleb Hawley**

Harlem’s Caleb Hawley is an American soul singer, songwriter and performer. Like savvy throwback crooners Mayer Hawthorne and Sharon Jones & the Dap-Kings, Hawley channels early Stevie Wonder and other Motown sounds into a complete, magnetic package. Raised in Minneapolis by a family of preachers and therapists, Hawley’s family fueled his on-stage charisma and perceptive, witty lyrics. “Growing up in an acapella church, we didn’t have instruments. It forced everyone to learn how to sing harmony,” Hawley says. “We mostly sang older hymns, which is probably what drew me to gospel and eventually soul music.” Hawley’s grandfather hooked him on an early Ray Charles record, leading him into the fertile soul music of the sixties and seventies. Hawley spent his early 20’s touring the country with only an acoustic guitar and his dog Fargo. “There’s no place I’d rather be than on a stage in front of people wanting to hear music I’ve created,” Hawley says. In those years, Hawley racked up hundreds of gigs, along with multiple songwriting awards for the John Lennon Songwriting Contest, Telluride Troubadour Competition, SongCircle Contest and more. Now a talented full band multiplies that energy across the country. “I used to love listening rooms,” Hawley admits, “but now I pretty much just wanna get a party started.” Music Without Labels agrees, calling the stocked setup “a fantastic show, full of danceable riffs and singalong choruses all held together by Hawley’s tremendous charisma.” The Chicagoist says, “The New York-based musician has a flair for soulful songwriting and a voice that will blow your hair back.” 2014 marks the release of a pair of EPs: Side 1 and Side 2. Hawley says “They are a bit different stylistically, but each share my own voice artistically and literally”. Side 1 is a time capsule from the 60’s, employing a full string section from the NY Philharmonic to capture the authentic R&B sounds of the sixties and seventies Side 2 brings us to the present with beefier beats and more modern production. Hawley’s vocal swagger, his old Alabama garage found Harmony electric guitar and live rhythm section tie the EPs together. Lucius drummer and producer Dan Molad co-produced both with Hawley.

**Mutlu**

Mutlu is a soulful, singer-songwriter. A Philadelphia native and first-generation American of Turkish descent, Mutlu has already built a substantial fan base in his hometown, while winning widespread praise for his prior releases.

He’s collaborated and toured extensively as a support act with legendary duo Daryl Hall & John Oates and holds the distinction of having made the most guest appearances on Daryl Hall’s acclaimed, award-winning TV/Internet show “Live From Daryl’s House”. He’s also gained considerable attention for his work with noted singer-songwriter Amos Lee, with whom he’s toured extensively as a support act and backup vocalist. He’s toured or shared stages with the likes of Joe Jackson, Adele, Eric Hutchinson, Katy Perry, John Hiatt, Leon Russell, the Blind Boys of Alabama, Shuggie Otis, John Butler Trio, Gavin DeGraw, G. Love and Special Sauce & many more.  
Born Mutlu Onaral, he grew up steeped in Philadelphia’s deep R&B traditions, eagerly absorbing the fundamentals of old-school soul music and incorporating it into his own musical persona. His local success led to a recording deal with Manhattan/EMI Records, which released his acclaimed 2008 debut album Livin’ It, produced by the late, great T-Bone Wolk, and featuring guest appearances by Daryl Hall, Amos Lee, G. Love and Raheem DeVaughn.

His latest release is the Hypnotize EP which he co-produced with songwriter/producer Darius Amendolia.

**Koa**Koa may hail from Nashville, Tennessee — the country music capital of the world — but the seven-piece band is more interested in groove than twang. Founded by childhood friends and songwriting duo Chase Bader and Conor Kelly, the group mashes soul, rock & roll and funk into an eclectic, danceable sound, focusing on songs that aim for the heart, head… and feet.  
Since playing their first show in a Nashville yogurt shop, the guys have built their audience the old-school way: by piling into a van and hitting the road, relying on live performances — rather than a big-budget marketing campaign or a major record label — to turn the most heads. Along the way, they’ve performed with the Wailers, appeared at popular festivals like Wakarusa and Summer Camp, and earned an audience that’s as diverse and genuine as the band’s own music.  
Koa’s history dates back to the early 2000s, when frontman Bader and lead guitarist Kelly attended the same grade school in Colorado. The two became fast friends. When college came, they both found themselves leaving Denver and headed toward Nashville. There, they pieced together a band of open-minded musicians, all of whom brought their own tastes and influences to the table. Bader was a fan of songwriters like Bob Dylan, Jack Johnson and the Beatles. Kelly preferred classic rock bands like the Allman Brothers. Sax player Alex Mathews listened to jazz, bassist Ryan Ladd loved King Crimson, and drummer Will Youngclaus focused on funk. The band grew from there, with percussionist Ryan McClanahan joining the ranks to help deepen the music’s rhythmic focus. Together, the band stirred all of those influences into the same pot, mixing up something new in the process.  
These days, with a sound that continues to evolve and a full-length album on the horizon, you’re mostly likely to find Koa in the same place that gave the band its start: the road. The guys have become road warriors, playing shows across the United States while working their way toward something bigger, better, bolder. For Koa, the only direction is forward.

**Twin Limb**

Twin Limb is a band from Louisville, KY formed in 2013 by Maryliz Bender (drums, vocals) and Lacey Guthrie (accordion, vocals), and was joined in 2014 by Kevin Ratterman (sampled sounds, guitar, percussion). That’s the easy part. Describing the band’s sound is much tougher.

Don’t assume that accordion is wasting its time being happy, for example. Guthrie makes it do some very sinister things, underpinning the music with a luxurious darkness that connects folk and psychedelia. It’s the same with the vocals, as Guthrie and Bender wrap their voices one around the other like they’re telling secrets, creating another bridge between the familiar and the disarming.

Bender keeps the drums simple and purposeful, often parsing out her beats in short, sharp bursts with a precision that never feels forced. Ratterman is the final wild card, using guitars and samples in unexpected ways that feel both post-punk and experimental.

The band’s debut album captures all of this with a kind of eerie confidence, almost as if they don’t care if we even listen. You should, though. You won’t hear anything else quite like it.

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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).

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