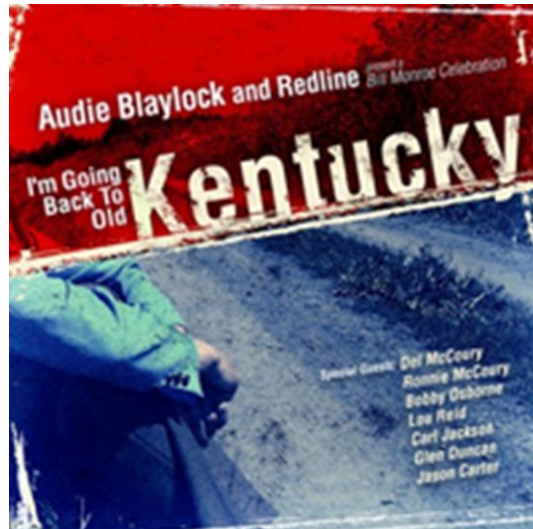


# Audie Blaylock & Redline

*I'm Going Back to Old Kentucky (A Bill Monroe Celebration)*

Rural Rhythm Records

5.31.11



## ON THE CHARTS

(October 2011 only as of October 12, 2011)

#2 – Bluegrass Music Profiles Top 10 Albums

#24 – Bluegrass Music Profiles Magazine Top 30 Hot Singles *“I’m Going Back to Old Kentucky”*

#3 – Bluegrass Today Weekly Top 20 Songs *“Cry, Cry Darlin’”*

#4 – Bluegrass Today Weekly Top 20 Songs *“Out in the Cold”*

#5 – Power Source Magazine Top 30 – *“Mighty Dark to Travel”*

## QUOTES

“Spend your money on this one, folks. It’s a keeper.”

**Hudson Valley Bluegrass Association**

“Somewhere, in that great Bluegrass world in the sky, I have a feeling that Monroe is smiling, and might even be joining in himself!”

**Chuck Dauphin - Music News Nashville**

“GOOD STUFF!!! Audie Blaylock, the man with that wonderful bluegrass nuance in his voice and the red line down the neck of his guitar. I don’t know why, but they go together like Carter & Ralph, like Charlie & Ira, like Jim & Jesse, who can tear your heart out and like Jimmy Martin for that lump in your throat. There’s not too many out there like Audie.

A wonderful CD.”

**Tom Henderson**

**88.5 WMNF-FM - Tampa, FL**

**Rural Rhythm Records, Nashville, TN (RuralRhythm.com)**

Album Media Contact: Penni McDaniel, 678.377.3298

“This is a fine record that will appeal to lovers of Bill Monroe’s rich legacy, and to anyone who likes hard-hitting traditional bluegrass. Good job, Audie!”

**John Lawless – Bluegrass Blog**

“Audie I just listened to your new album for about the 6th time since receiving it yesterday and I really enjoyed it. You are one of the very few bands out there playing traditional bluegrass. You can rest assured that I will be voting for some of the cuts on BU and BMP as a matter of a fact I already voted for *It’s Mighty Dark to Travel*.”

**Pete Hart**

**WOUB-FM Athens, Ohio**

“Audie Blaylock’s latest CD is a celebration of the music of Bill Monroe, a delight to listen to, and one of the most authentic bluegrass recordings that I have heard in awhile. The first single, *Mighty Dark to Travel*, is an upbeat bluegrass delight with great harmony. For people who think real bluegrass is dead, they need to check this out.

This is the real stuff. A great Release by Rural Rhythm Records.”

**Jim Moulton**

**Country Stars Online**

With *I’m Going Back to Old Kentucky*, Audie Blaylock & Redline keep Bill Monroe’s emphasis supercharged instrumental work intact while they pay a thoroughly modern tribute to the father of bluegrass music.”

**FOLK MUSIC, Suite101**

“Audie Blaylock, who spent nine years working with former Blue Grass Boy Jimmy Martin, has assembled an all-star cast for a dozen songs either written by or associated with Monroe. But really, Blaylock doesn’t need all that help. He’s a powerful vocalist and his band is one of the best in the business. *A tribute worthy of Monroe.*”

**Keith Lawrence**

**College Times**

“Audie’s vocal solo on *Cry Cry Darling* has that soaring high lonesome tenor that will send shivers down your spine. Patrick and Reed form a powerful vocal trio with Audie as they perform the stirring gospel song, “Lord Lead Me On.” Bill Monroe’s bands excelled at high speed instrumentals and Redline pours on the power as they perform the instrumental Tall Timber aided by fiddle power from Glenn Duncan and Jason Carter. *The legacy of Bill Monroe continues with this outstanding tribute!*”

**Brenda Hough**

**California Bluegrass Association**

“Put it on, turn it up, and drift away.”

**Country Standard Time**

**Rural Rhythm Records, Nashville, TN (RuralRhythm.com)**

Album Media Contact: Penni McDaniel, 678.377.3298



## Audie Blaylock – I’m Going Back To Old Kentucky

The latest CD from Audie Blaylock and Redline, *I’m Going Back To Old Kentucky*, was released this past Monday (5/30).

As we had mentioned in earlier posts, this one is a concept album, a Bill Monroe tribute. It was recorded with Blaylock’s touring band, and special guests Ronnie McCoury on mandolin, Jason Carter and Glen Duncan on fiddles, with vocal contributions from Del McCoury, Bobby Osborne, Carl Jackson and Lou Reid.

I’ve heard from more than a few young bluegrass fans that they have trouble embracing Monroe’s music from old recordings, as their ears are attuned to the higher fidelity and more polished vocal performances associated with contemporary bluegrass. *I’m Going Back To Old Kentucky* would be a perfect introduction to Big Mon’s songs, as they are here faithfully re-imagined. Audie stays true to the traditional style, but presents the material in a modern format.

We had a chance to speak with Audie yesterday about his new CD, which he said didn’t start out as a Monroe album.

“When I started getting ready for a new project, I actually had something else in mind, but then it hit me: Bill would have been 100 years old this year, so why not celebrate his birthday? I ran the idea past Sam Passamano at Rural Rhythm, and he liked the idea, so we started making phone calls. The rest is history.

Once I had the concept in mind, I thought... instead of just doing a Bill Monroe tribute, let’s step it up and make it a bit more interesting. We wanted to get a few Blue Grass Boys involved, but unfortunately, a good many of them have passed away. But we were delighted to get Glen Duncan and Del.”

He said that he wanted to choose songs that would be familiar, but avoid the most obvious ones.

“Picking material was really a process of elimination. Originally, we were only going to have 10 songs on the CD, but once we put a list together, I just couldn’t narrow it down any further than 12.

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I knew that I wanted to do a Bill Monroe/Jimmy Martin duet with Del, and we came up with The Old Kentucky Shore.”

The Old Kentucky Shore:

Another star-studded track is Audie’s version of Mighty Dark To Travel, with Bobby Osborne singing tenor.

“Bobby Osborne is just an absolute delight. He’s got a million stories and he kept us in stitches all day telling them on Monroe. He is a walking history book, and a blast to hang around with.”

Mighty Dark To Travel:

Of course, any Bill Monroe remembrance album has to include some triple fiddles, and Audie has three to offer here. They are featured on two vocal numbers, You’ll Find Her Name Written There and Cry Cry Darlin’, and in a blistering version on Tall Timber.

“Those triple fiddles were cut completely live, all in the same room. Tall Timber is exactly how it went down at 10:00 a.m. the first day!”

Tall Timber:

Playing on all tracks are Redline – Patrick McAvinue on fiddle, Russ Carson on banjo, Reed Jones on bass, and Blaylock on guitar and lead vocals.

This is a fine record that will appeal to lovers of Bill Monroe’s rich legacy, and to anyone who likes hard-hitting traditional bluegrass. Good job, Audie!

# MESSENGER-INQUIRER

AUDIE BLAYLOCK AND REDLINE

## “A Bill Monroe Celebration: I’m Goin’ Back To Old Kentucky”

(Rural Rhythm)

— Keith Lawrence, Owensboro Messenger-Inquirer

William Smith “Bill” Monroe, “the father of bluegrass music,” was born 100 years ago on Sept. 13. And the bluegrass world is marking the centennial of his birth with a variety of projects.

Audie Blaylock, who spent nine years working with former Blue Grass Boy Jimmy Martin, has assembled an all-star cast for a dozen songs either written by or associated with Monroe.

Ronnie McCoury plays mandolin, the instrument associated with Monroe, on all 12 tracks. Lou Reid sings lead on Monroe’s “I’m Goin’ Back To Old Kentucky.” Former Blue Grass Boy Del McCoury joins Blaylock for Monroe’s “On The Old Kentucky Shore.” Bobby Osborne lends his voice to “In Despair” and “Mighty Dark To Travel.”

Carl Jackson joins Blaylock on “When The Golden Leaves Begin To Fall.” Former Blue Grass Boy Glenn Duncan and veteran fiddler Jason Carter join with Redline fiddle player Patrick McAvinue for some triple fiddling on “You’ll Find Her Name Written There,” “Cry, Cry Darlin’ ” and “Tall Timber.”

But really, Blaylock doesn’t need all that help. He’s a powerful vocalist and his band is one of the best in the business.

A tribute worthy of Monroe.

Can’t find it in stores? Try [www.AudieBlaylock.com](http://www.AudieBlaylock.com).

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## *I'm Going Back to Old Kentucky*

### Audie Blaylock and Redline

[http://www.cbaontheweb.org/reviews\\_read2.asp?messageid=1417](http://www.cbaontheweb.org/reviews_read2.asp?messageid=1417)

Reviewed by: Brenda Hough  
9/23/2011

***Song list: I'm Going Back to Old Kentucky, You'll Find Her Name Written There, In Despair, On The Old Kentucky Shore, Out in the Cold World, When the Golden Leaves Begin to Fall, My Little Georgia Rose, Mighty Dark to Travel, Cry Cry Darlin', I Was Left On the Street, Lord Lead Me On, Tall Timber***

In this centennial year of Bill Monroe's birth, it's surprising that there aren't more tribute albums featuring Bill's many songs. It's perhaps fitting that Audie whose career includes working with Jimmy Martin, Rhonda Vincent and Michael Cleveland, is involved with a salute to the traditional sounds of bluegrass. Audie's strong guitar playing and stout hearted vocals are the strong foundation of his Redline band, and he is joined on this collection of songs by some original Bluegrass Boys, Del McCoury and Glen Duncan. Also adding to the marvelous tribute are Bobby Osborne, Lou Reid, Russell Moore and Ronnie McCoury. Audie's band members are Russ Carson on banjo, Patrick McAvinue on fiddle and Reed Jones on bass. All three players have mastered that special bluegrass sound and rhythm and Patrick and Russ are particularly talented with the fiddle and banjo interaction that is a bluegrass hallmark.

The opening song, "I'm Going Back to Old Kentucky," is a Bill Monroe original and features Lou Reid on the vocals and Ronnie McCoury on mandolin. It's performed with extra gusto, and Patrick's fiddle and Ronnie's mandolin have an extra sparkle. The other Kentucky song on the album is "On the Old Kentucky Shore" and Del McCoury's duet with Audie have that special haunting quality found in many Monroe songs. Bobby Osborne joins Audie on "Mighty Dark to Travel" and the two voices have that special brother duet quality.

Audie's vocal solo on "Cry Cry Darling" has that soaring high lonesome tenor that will send shivers down your spine. Patrick and Reed form a powerful vocal trio with Audie as they perform the stirring gospel song, "Lord Lead Me On." Bill Monroe's bands excelled at high speed instrumentals and Redline pours on the power as they perform the instrumental "Tall Timber" aided by fiddle power from Glenn Duncan and Jason Carter. The legacy of Bill Monroe continues with this outstanding tribute!

END

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## **Timeless Is The Operative Term Audie Blaylock and Redline Craft a Memorable Bill Monroe Tribute**

By David McGee

<http://thebluegrassspecial.com/archive/2011/august2011/audie-blaylock-old-kentucky.html>

### **I'M GOING BACK TO OLD KENTUCKY**

Audie Blaylock and Redline

Rural Rhythm

Much verbiage has poured forth in this publication in 2011 in honor of Mr. Bill Monroe's centennial birth year, but in the end the ever-reliable Audie Blaylock and Redline have got it right: the music speaks most profoundly of the man. With a few choice special guests selectively joining the festivities (Ronnie McCoury becomes a de facto Redline member by adding his mandolin discourses to each and every selection; Blueline mandolinist Jason Wood joined the band after this album was recorded, replacing the departed Jason Johnson), the assembled musicians honor the father of bluegrass by considering anew a dozen songs Monroe either wrote or covered in his distinguished career. One of the most chilling performances on the album is the stark, foreboding treatment of Monroe's own "On The Old Kentucky Shore," concerning a man contemplating suicide after the death of "the fair young maiden" he loved. Ronnie McCoury's mandolin and Patrick McAvinue's fiddle express the narrator's unceasing anguish, as Blaylock takes a strong, assertive lead vocal and is shadowed by a fatalistic, high, crying tenor, courtesy Del McCoury in one of his most memorable vocals of recent years. Dark themes permeate Monroe's music and come in many forms, not all of them as cataclysmic as "On the Old Kentucky Shore." In Jimmy C. Newman's "Cry Cry Darlin'," for instance, the singer reflects on the devastation ensuing from a breakup that hasn't happened, and may well not, according to all available evidence. Blaylock's reading of this is properly even-keeled but affecting; he leaves it to the keening triple-fiddle cries sent up by McAvinue, Glenn Duncan and Jason Carter to express the deepest sorrow the singer prophesies. Taking yet another tack, in Joe and Juanita Pennington's high stepping "In Despair," a parting foretold

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by the singer's friends has come to pass; while lamenting the many ways he was done wrong, the aggrieved party—voiced not only by Blaylock but also by Bobby Osborne and Lou Reid—evinces an unvanquished soul, wounded but persevering, as the music surges forward, with Reed Jones keeping the bottom steady on bass as McAvinue on fiddle and Russ Carson on banjo supply strutting solos.

Be ye not dismayed that Blaylock and company are here solely to wallow in the sorrow Mr. Bill fashioned into an art form. The joy of a reunion—with both a place and a person close to his heart—is the animating impulse of the hard charging album opener and this album's title track, "I'm Going Back To Old Kentucky," complete with a warm, spirited vocal by Lou Reid and breathtaking ensemble and solo work, with Ronnie McCoury cutting out on a dazzling, typically impossible mandolin run near the song's end, and both McAvinue and Carson making sure the fiddle and banjo get their two cents' worth in as well as the music takes flight. "My Little Georgia Rose," a Monroe original, is a joyous, driving workout centered lyrically on the story of a girl, abandoned by her shiftless mother, who grows into a fine young lady, the apple of the singer's eye. This triumph over adverse circumstances is celebrated equally in Blaylock's cheery vocal (his rise into a falsetto on the word "rose" at the end is one of the album's subtle delights, as it serves to underscore the narrator's unrestrained affection for his gal) and in the band's sheer exuberance, with Ronnie McCoury once again interjecting a circuitous mandolin solo into the mix to enhance the ebullient mood. It wouldn't be a Bill Monroe tribute without a taste of bluegrass gospel, and so it is that these musicians offer up a beautifully harmonized rendition of Carl Story's "Lord Lead Me On," straightforward but celebratory, a simple message (inspired by Psalm 27) for spiritual guidance through stormy times rendered in impeccable three-part harmony and spiced with McCoury's to-the-point mandolin punctuations. Like so much of Mr. Bill's music, "Lord Lead Me On" is as relevant today as it was when Monroe first recorded it—timeless is the operative term here. Audie Blaylock and Redline, with a major contribution from Ronnie McCoury, in one fell swoop have done Bill Monroe, Monroe's legacy and themselves proud.

END

# THE BLUEGRASS IRELAND BLOG

<http://bluegrassireland.blogspot.com/2011/06/audie-blaylock-redline-im-going-back-to.html>

The BIB normally leaves major news of bluegrass outside this country to our distinguished contemporaries whose headlines appear in the right-hand column - not forgetting the European Bluegrass Blog. However, we now exercise editorial prerogative to mention the latest CD by Audie Blaylock & Redline for two reasons: (a) this is the Bill Monroe centennial year, and the album is I'm Going Back to Old Kentucky: A Bill Monroe celebration, and (b) AB&R are high up among your editor's favourite bands whatever year it may be.

The album was released last month, and full details (including the roster of A-list guest artists) are on the band's website. Irish festival-goers will note the band's regular fiddler, Patrick McAvinue, who has played at Athy as a member of Tom Mindte's Patuxent Partners.



# Audie Blaylock & Redline – I’m Going Back To Old Kentucky

Posted on June 5, 2011 by ChuckDauphin

[www.musicnewsnashville.com/audie-blaylock-redline-im-going-back-to-old-kentucky](http://www.musicnewsnashville.com/audie-blaylock-redline-im-going-back-to-old-kentucky)

Ever since his days in Rhonda Vincent’s band, I have long been a fan of the music of Audie Blaylock. For his latest disc, the veteran performer tips the musical hat to the “Father Of Bluegrass Music,” Bill Monroe, with an all-star cast to match. The mandolin of Ronnie McCoury helps to kick off the standard title cut, and Russ Carson offers some tasty licks on the five-string.

Of course, with any Monroe set, there has to be some mournful sounds included, and “You’ll Find Her Name Written There” is right up that alley. That trend continues with “In Despair,” which features some outstanding harmony from the great Bobby Osborne.

Other highlights on the disc include Monroe’s mysterious (based on a real story, as the legend goes) “My Sweet Little Georgia Rose” and “On The Old Kentucky Shore,” which features one-time Bluegrass Boy Del McCoury. There’s a time-honored Gospel number with Carl Story’s “Lord, Lead Me On,” and when you have as many talented pickers as Blaylock assembled here, you’ve got to have a jam. That’s exactly what takes place on the stunning “Tall Timber.” Somewhere, in that great Bluegrass world in the sky, I have a feeling that Monroe is smiling, and might even be joining in himself!

END

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# FOLK MUSIC – SUITE 101.com

## Audie Blaylock Salutes Bill Monroe With New Bluegrass CD

Jun 5, 2011  
Diane Amov

Bluegrass legends Bobby Osborne and Del McCoury join Audie Blaylock and Redline in a contemporary tribute to the Father of Bluegrass.

Start throwing around phrases like "centennial," "tribute album," and "father of bluegrass music," and you're bound to be confronted with younger fans who profess much love for bluegrass but label it "old and a bit strange," as blogger "febvigrail" did in a post from May 4, 2011. Even top-flight picker Chris Pandolfi decreed that bluegrass is "uncool" in this April 22, 2011 post on his Traditional + blog.

These abashed young fans may find common ground with hardcore traditionalists thanks to Audie Blaylock and his hot, young band, Redline, featuring Patrick McAvinue on fiddle, Russ Carson on banjo, and Reed Jones on bass.

Together with guest stars Bobby Osborne, Del McCoury, Ronnie McCoury, Glen Duncan and Jason Carter, they've recorded a lively tribute to the father of bluegrass music, Bill Monroe, entitled I'm Going Back to Old Kentucky, mixing traditional tunes with a sound that's clean, contemporary, and stunningly competent.

### Heartfelt Bluegrass Songs, Contemporary Bluegrass Style

Blaylock's pop-inflected lead vocals act as an astringent counterpoint to Monroe's deeply emotional lyrics on tunes like "My Little Georgia Rose" and "I Was Left On the Street," in which a grieving child, deserted by parents who can't afford to feed him, tells his story.

Blaylock finds the lonesome on "Out In the Cold World," about a mother who longs for her wayward son. On "Cry, Cry Darlin,'" Blaylock wails at the top of his range, packing real emotional punch. The shivery fiddle backup on the verse blossoms into an immaculate triple fiddle serenade as Glen Duncan and Jason Carter join McAvinue.

"When the Golden Leaves Begin to Fall" and "In Despair" are lovely trios and contemporary textbook examples of Monroe-style vocal harmony, as is "Lord, Lead Me On" a resonant gospel quartet.

## **Bluegrass Fiddle and Other Instrumental Fireworks**

Despite these worthwhile vocal moments, instrumental work is Redline's strong suit. Backed by Jones' rock-solid bass and Blaylock's breakneck rhythm guitar, Redline's star players display their fearsome chops on some classic Bill Monroe tunes.

Monroe's music has always been both a proving ground and a showcase for bluegrass fiddlers, so it's fitting that Patrick McAvinue's work is emphasized here. His smooth-as-glass fiddling drives a brisk version of "I'm Going Back to Old Kentucky" and is equally at home in the heartbreaking "On the Old Kentucky Shore" (where Del McCoury adds a touching harmony vocal).

McAvinue and guest mandolinist Ronnie McCoury evoke hairpin turns on dark, deserted roads, echoed by Bobby Osborne's twisting vocal harmonies on "Mighty Dark to Travel." Glen Duncan and Jason Carter join McAvinue for some magical triple fiddle work on "You'll Find Her Name Written There." The fiddling trio closes the CD with a supersonic version of the instrumental "Tall Timber."

### **A Modern Spin on Bill Monroe's Bluegrass**

With *I'm Going Back to Old Kentucky*, Audie Blaylock & Redline keep Bill Monroe's emphasis supercharged instrumental work intact while they pay a thoroughly modern tribute to the father of bluegrass music.

Read more at Suite101: Audie Blaylock Salutes Bill Monroe With New Bluegrass CD | Suite101.com <http://www.suite101.com/content/audie-blaylock-salutes-bill-monroe-with-new-bluegrass-cd-a372951#ixzz1Q0wtdpBL>

END



## **Audie Blaylock & Redline: I'm Going Back To Old Kentucky**

Written by Pat Dinges

There are many flavors of bluegrass, but none so delicious as what you'll hear on Rural Rhythm Records' I'm Going Back To Old Kentucky by Audie Blaylock and Redline. My personal introduction to bluegrass music included just about all the songs featured on this CD. So, they hold a special place in my heart. Absolutely no track disappoints the listener. How can that be?

Audie Blaylock, along with Redline members: Patrick McAvinue (fiddle/vocals), Reed Jones (bass/vocals), and Russ Carson (banjo) comprise a wealth of talent alone. Add special guests Del McCoury, Ronnie McCoury, Bobby Osborne, Loud Reed, Carl Jackson, Glen Duncan, and Jason Carter to the mix and you cannot have anything less than a truly outstanding piece of work. These extra-special guest artists add a little of their magic to every single track on the CD.

This Bill Monroe Celebration includes: "I'm Goin' Back To Old Kentucky," "You'll Find Her Name Written There," " My Little Georgia Rose," "Cry Cry Darlin'," "Tall Timber," plus seven more gems. Scott Vestal engineered the work; Audie Blaylock produced it. Bill Monroe would have approved it.

Audie dedicated the CD to his father, Fred Blaylock. In the liner notes he thanks his mother for her guitar (He took it over so she couldn't play it anymore!) and his father for playing Bill Monroe and Jimmy Martin records when he was a kid. Yeah, I'm thankful for that too, Mr. Blaylock.

Spend your money on this one, folks. It's a keeper.

END

**Rural Rhythm Records, Nashville, TN ([RuralRhythm.com](http://RuralRhythm.com))**

Album Media Contact: Penni McDaniel, 678.377.3298

# ***"I'm Going Back To Old Kentucky"***

## **Audie Blaylock & Redline - A Review**

### **By Jim Moulton**

Posted by Jim Moulton on June 8, 2011 at 5:27pm

<http://www.nodepression.com/profiles/blogs/im-going-back-to-old-kentucky>

This is Audie Blaylock's latest CD. It is a celebration of the music of Bill Monroe. The CD is a delight to listen to. It has the sound of real traditional bluegrass and is a great recording, nothing pop sounding - this has a real authentic sound to it. Blaylock's vocals with backups make you think that you are down in the Mountains of Old Virginia with the High Lonesome sound. He has some distinguished guests in Lou Reid, Ronnie and Del McCoury, Bobby Osborne, Glenn Duncan, Carl Jackson and Jason Carter.

Recorded at "The Digital Underground," it has a real warm sound to the great recording. The first single is "Mighty Dark to Travel", which is an upbeat bluegrass delight with great harmony. Some other great tracks are "Lord, Lead Me On", "Tall Timber", "My Little Georgia", and "I'm In Despair". Listening to this music is one of the most authentic bluegrass recordings that I have heard in awhile. Now, I'm a fan of all kinds of Bluegrass including the more modern groups like The Grascals and Mountain Heart. But for people who think real bluegrass is dead, they need to check this out. This is the real stuff. A great Release by Rural Rhythm Records. Some more good news, looks like last years great recording of "The All-Star Jam - Live at Graves Mountain" will be coming out on DVD this fall, I can't wait. That is a great recording.

END

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