

G. LOVE
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FIXIN' TO DIE

Like a classic novel it all starts at a chance meeting one rainy, fall night in Boston, when fellow torchbearers of new roots Americana, Seth and Scott Avett of The Avett Brothers invite Garret Dutton aka G. Love onto their tour bus after a gig to share their love of back road blues. This mutual affinity leads to G. Love sharing the stage with The Avett Brothers at a summer music festival both are playing. The collaboration, sounding so natural and right, deepens, so much so, eventually G. Love asks Scott and Sett Avett to not only play on his new record, he asks them to produce it as well.

Inspired by this shared musical heritage, the result is *Fixin' To Die*, a collection of rearranged traditionals, a classic cover, and a slew of G. Love originals, many simmering for over a decade, all sharing a common goal: to strip away all pretense and capture the original spirit and sound G. Love has cultivated over his entire career but never fully embraced until now.

It takes a lot of hard work to speak the truth. And, in an age where most music has been regulated to countless ones and zeros it's even harder to make honest music without all the usual trappings. On his fourth Brushfire release, G. Love has left the hip-hop blues, a genre he has helped define, if for only a moment to make arguably his most sincere and candid record to date.

As Scott Avett says, "There's a little bit of this record on all the previous G. Love records, you just had to look for it. This is the record we all knew he should make and he could make, but again, he had to open himself to the core to make it. That's the difference. Ultimately the songs tell us what needs to happen; it's just our job to be prepared and identify that. Let's just get in there and see what the room evokes, and it was just go, go, go, which is the way we like it. I mean the whole session was cut in just over a week."

As G. Love confesses,

"It was an emotional recording session and I was truly blown away by the level of focus, care and passion Scott & Seth brought to it. We felt connected the entire time - it was instantaneous. It always feels like crunch time in the studio but it never felt like that with these guys. It was a team thing, no drama, no agenda. It was a tremendously positive and encouraging experience. This is the most inspired I've ever felt making a record - let's just put it that way. I'm still buzzing about it."

It's easy to hear why. Produced and engineered in the inspiring sanctuary of Echo Mountain Studios in Asheville, North Carolina, the sessions underlying pulse is unabashedly, 100% pure and genuine country blues. From the ragged jangle of its opener "Milk & Sugar" and floorboard stomp of Bukka White's "Fixin' To Die," over the loping

lilt of “Home” and longing for “Katie Miss,” through the greasy fried “Get Goin’” and moonshine reverb of “Heaven,” to the hip shake hootenanny in Paul Simon’s infamous kiss off “50 Ways to Leave Your Lover,” G. Love and The Averts deliver a life lesson in how to find a song’s sweet spot.

Best of all *Fixin’ to Die* is a true divergence from G. Love’s previous records and the function and preparedness of a dogged work ethic by some of music’s hardest working artists who earned their stripes the old-fashion way, veracious songs, road weary odometers, and sweat stained live shows. Yet, with G. Love and The Averts, it’s more than just stamina and gumption to sound authentic and profound. It’s the ability to distill the sepia toned essence of the time honored past and use it to take the risks needed to forge the future.

Scott Avett remarks, “For me, at a time when I was really into heavy music and leaning that way further and further, G. Love really opened a door that let me see another side of music that was really clever, good vibe, great melodically, great lyrically, and not always about the fight of typical hard core stuff. It baffles Seth and I that the roots world has not just taken G. Love and catapulted him into the sky; he’s a king of that world and they don’t even know it. If John Hammond is, he is; if Bob Dylan is, he is too.”

As an insatiable musical omnivore, G. Love somehow manages to synthesize his iconic influences by shedding their layers to find that harmonic convergence where song and listener bare their souls to each other speaking nothing the raw boned truth. On *Fixin’ to Die* G. Love has done just that; he has mined the sonic ore of his heroes only to emerge with a fresh lode of precious stones. Yet remarkably, what makes this session such a rarity in today’s music world is the lack of polish that makes these songs truly shine. By allowing the infectious simplicity of these songs to stand in all their ragged glory, G. Love has paid the greatest respect to his muses and the collaborative spirit.

“It’s a nod back and a step forward. It’s a return to the roots of what made me G. Love in the first place. The music I fell in love with and learned as a teenager, which is such a developmental time in one’s life, but especially pivotal in your music life. That when you decide you wanna play guitar right? I was 16 when I discovered folk music, the blues, and Bob Dylan and that was simply the backbone for everything that followed for me musically. I mean this is my second decade as a recording and touring musician. I’m looking into the next phase of my career, and although at heart I’ve always been a roots musician I want to emphasis it more now. I want to carry on the tradition not in a nostalgic way, but by keeping it fresh, real and unexpected, and we did it with this session.”

Fixin’ To Die will be released February 22, 2011 through Brushfire Records.