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Dailey & Vincent

Brothers from Different Mothers

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Jamie Dailey and Darrin Vincent became the most heralded new act in the bluegrass music field in 2008, as their debut album and busy tour schedule introduced them to wildly appreciative audiences. Their first recording, *Dailey & Vincent*, was #1 on *Billboard's* Top Bluegrass Albums chart, as well as the *Bluegrass Unlimited* and *Bluegrass Music Profiles* album charts, and it yielded the #1 singles "By the Mark," "More Than a Name on a Wall" and "Sweet Carrie." It was named Album of the Year, one of seven awards the group took home in an unprecedented feat at the 2008 International Bluegrass Music Awards Show. Never before had an act been named Entertainer and Emerging Artist in the same year, an honor that both humbles and challenges the duo. As Darrin said during one of their acceptance speeches at the awards show, "We're going to give 100% to bring you the best bluegrass music we can."

Although new as a duo, Dailey & Vincent's path to acclaim began many years ago. Both men were raised in musical families and have played bluegrass since the age of three – Jamie in Tennessee and Darrin in Missouri. They apprenticed with legendary acts, Jamie with Doyle Lawson & Quicksilver, and Darrin with his sister Rhonda Vincent, the late John Hartford, and Ricky Skaggs & Kentucky Thunder.

One of the great surprises and blessings a person can experience in life is meeting an unrelated soul-mate. Jamie and Darrin met at the 2001 IBMA Awards show in Louisville and discovered an uncanny harmony in their vocal blend, as well as their attitudes toward music, business, and their Christian faith. Says Darrin, "Although we're not brothers, we discovered that our voices blended pretty naturally. We've worked on vocal phrasing and pronunciation to make the blend even stronger." Jamie and Darrin talked, prayed, and planned for five years before committing to the closest thing to brotherhood: a musical partnership.

Brothers from Different Mothers presents the band at a level of synergy that only comes from constant live performing. It exudes the enthusiasm of a venture still fresh for all its participants. Paradoxically, the album also reflects moods of the gathering economic recession in which it was conceived.

Regret, nostalgia, and hope for better times (in this world or the next) were also artistic themes of the 1930s. In that decade, the "brother duet" was the dominant form in country music. Although many of the most influential acts of this type were brothers by blood, an equal number were, like Dailey & Vincent, fraternal only in their close vocal blend and approach to music.

The brother duet phenomenon in country music probably began on remote farms. In an era before radio, records, cars, television, computers, or video games, brothers sang to entertain each other as they worked or rested after a long day of toil. Notable brother duos in vaudeville, pop music, and minstrel shows may have set a pattern for rural musicians.

By the 1930s, acts like the Monroe Brothers, Delmore Brothers, and Blue Sky Boys were hugely successful performing, recording, and radio artists. In the 1940s and 1950s, the style developed and reached wide audiences through the Louvin Brothers, Johnnie & Jack, and the Everly Brothers. Trailing-edge male duos in the 1960s included the Wilburn Brothers and Buck Owens & Don Rich.

Although almost extinct in modern country music, the brother-duet style lived on in bluegrass. Memorable two-voice recordings with full-band backing were made by all of the bluegrass icons. In the very recent past, there has been an upsurge in bluegrass acts distinguished for their brother-style duet singing, Dailey & Vincent prominent among them.

Jamie Dailey and Darrin Vincent are brothers in ways other than music. They share a deep Christian perspective and witness, as well as a fun-loving penchant for high jinks. And they are business partners, dividing the load as

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bandleaders. “I take care of the financial matters, and I also write the show and a lot of the songs,” says Jamie. “Darrin takes care of the music production and all the tour arrangements.”

Like brothers, Jamie and Darrin have different personalities. “Darrin’s just real blunt and forward,” explains Jamie. “He laughs all over his body and you’ll hear him three miles away. I was raised in the country but like living near the city. Darrin likes living out in the country.” Darrin says, “I’m not much of a planner, but he’s a big planner. But Jamie’s always doing crazy stuff, trying to get me to crack up while we’re on stage.”

The new album is a catalogue of various approaches to harmony singing, incorporating solos by both partners, duets, trios, and a quartet. Even the most knowledgeable listener will find it difficult to decode who is singing what, or how the vocal arrangements are constructed. Despite the complexity, it all sounds natural, fresh, and appropriate... like Dailey & Vincent and no one else. And it is fun and deeply rewarding to simply luxuriate in the pleasure of listening. These voices – like hard and polished gemstones sparkling in a jeweled stream – never fail to satisfy and delight.

In *Brothers from Different Mothers*, “We wanted to make the best quality bluegrass we could possibly make: the songs, singing, playing, and production,” says Jamie. There is music on this album that will be familiar and attractive to southern gospel, country music, or folk-oriented listeners, as well as traditional bluegrass fans.

Classic southern gospel is represented with “Oh, Ye Must Be Born Again” and “When I’ve Traveled My Last Mile.” Country fans may recognize Roger Miller’s “You Oughta Be Here With Me,” as well as “Years Ago,” and “There Is You,” recorded by the Statler Brothers. Singers/songwriters Gillian Welch and David Rawlings, who wrote “By the Mark,” authored “Winter’s Come and Gone.” New compositions include Robert Gateley’s “Head Hung Down,” Ron Spears’ “Please Don’t Let Our Sweet Love Die,” and the powerful “On the Other Side,” written by Jimmy Fortune, Kevin Denney and Tom Botkin. Jamie Dailey penned “Girl in the Valley” and “When I Reach That Home Up There.” “Love is Like a Flower,” by Michael Hazelwood, hasn’t been heard on a bluegrass recording since 1991.

Jamie says, “By adding styles that are a little different from our first record, we hope to please the fans we have, while reaching out to those people who don’t know yet that they’re bluegrass fans.” According to Darrin, “We found great songs, duets and twists on old songs, music that was really good and spoke lyrically to what we feel. We wanted to preserve the thread of traditional bluegrass, while extending a hand to people who haven’t heard us before and aren’t that familiar with bluegrass music.”

In addition to Jamie Dailey on guitar and Darrin Vincent on string bass, guitar, and mandolin, the recording and touring ensemble includes Jeff Parker on mandolin and vocals, Joe Dean on banjo and vocals, and Adam Haynes on fiddle. Guest contributors on *Brothers from Different Mothers* include Statler Brother Harold Reid in his comedy alter ego of Lester “Roadhog” Moran (the first time he has recorded with anyone except the Statler Brothers and Johnny Cash), Ron Block on banjo, Bryan Sutton on guitar, Tim Crouch and Stuart Duncan on fiddles, and Andy Leftwich on mandolin.

Touring and live appearances are important to the band. They work hard to entertain crowds and to live up to their IBMA Entertainer of the Year title. Dailey & Vincent’s “Rolling Your Way” tour schedule for 2009 is filling up fast. So far, only a few of the numbers from *Brothers from Different Mothers* have been performed on the road, and those were met with enthusiastic appreciation. The ones that haven’t are waiting to become new audience favorites, on the CD, on radio/satellite/internet, and in live performances for years to come.



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