

## Project Notes

This live recording project was born during a late supper at Schmankerl Stube, a traditional Bavarian restaurant in the heart of Hagerstown, Maryland (no kidding). Danny and I had spent the day in Pennsylvania and Maryland retracing the retreat of Lee's army from the Gettysburg battlefield, pausing at Fairfield, Monterey Pass, Hagerstown, Boonsboro, Falling Waters and a number of other sites where the blue and gray armies clashed in July of 1863. After this somber work, we were happy to rest and take in some local hospitality over a good dinner. Somewhere in the course of the meal, I laid out the proposal for a live recording. Danny agreed with a characteristic smile, a nod, and a celebratory order of spaetzle. When I returned to my home in Fairfax, Virginia, I began to make all of the necessary arrangements. A key concern was to avoid the overproduction and superfluous tinkering that can tear the heart and energy out of an artist's performance. My point of focus for the whole project was to capture the power and virtuosity of Danny's live performance - to give the listener an experience that is as close as possible to actually being there.

Fast forward a few months: After spending eight hours behind the wheel, driving to and through the Shenandoah Valley, Danny stopped at my house, played video games with the kids, and then moved on to the concert venue. The day had been filled with intermittent rain - the kind that sometimes sputters off the Blue Ridge Mountains and creates waves of humidity that can make you feel like you're living at the bottom of a fishbowl. The venue was intimate and the audience included dedicated fans that, like Danny, had driven long distances to share in this musical experience. Danny's concerts always feel like family events: all of the emotions are heartfelt and down to earth; no pretense or hype, just good, genuine music that is both innovative and evocative of its roots in traditional American country, bluegrass, jazz and mountain music. (No matter what the maps say, we were about a million miles away from those corporate "music centers" where most of the creativity takes place in the accounting department.) Katie Boyle, the live recording engineer, did a terrific job capturing the sparks, the fire and the warmth that came from the stage that night.

The final mixing and mastering were done at Prairie Sun Recording Studios, a converted farm complex in Cotati, California. I had been bowled over by the sounds and atmosphere that engineer Oz Fritz was able to capture on recordings for Tom Waits, John Hammond and Bill Laswell. When I was lucky enough to track Oz down and schedule several days for the mixing and mastering sessions, I flew to San Francisco and made the short drive north to Cotati, where Oz and Mooka, the owner of Prairie Sun, made sure the sessions went smoothly and produced the desired results. Like the concert itself, the atmosphere was full of great vibes and good natured dedication. Bob Mosley, a good friend from Moby Grape, dropped by and laid down a few bass tracks for a future Barnes-Mosley recording. Also, an excellent local blues guitarist who drank me under the table at Red's Recovery Room (and wishes to remain anonymous) recorded some very cool, Skip James-inspired accompaniment to one of the live tracks. Hopefully, this version will see the light of day on some other project. Jeff Bransford at Terminus Records also deserves much credit for supporting this project and encouraging quality music.

The most important, final note, however, is that we hope you enjoy this recording as much as we enjoyed creating it for you.

Gary



All songs written by Edward D. Barnes, Miner Bucket Publishing, administered by Bug Music/BMI, except that *Funtime* was co-written with Mark Graham, *Keep My Skillet Good And Greasy* is an arrangement of a traditional tune, *Ooh La La* was written by Danny's good friend, Ronnie Lane, along with Ron Wood, Warner Brothers Music Corp.

Art Direction: Gary Rinkerman; Layout and Design: Randi Bowker (she also did the Grumpy's sign); Digital Design Services and Text Layout: Cassie Carter; Cover Photo and Red's Sign Images: Red's Recovery Room, Cotati, California, courtesy of Red's and supplied by Ironway Communication Systems LLC; Back Image: Grumpy's Bailbonds Sign, Franklin, Tennessee, courtesy of Grumpy's, supplied by Ironway Communication Systems LLC; Photo of Danny: James Curtis; Internal Photos: Red's Sign, A View of Red's (With Crows), Mobile Shed Somewhere in California, supplied by Ironway Communication Systems LLC; Recorded in 2003 in Vienna, Virginia; Artwork and Text © 2004 Ironway Communication Systems LLC. All Rights Reserved. An Ironway® production. All artwork, text, compositions and recorded performances are protected by US and international copyright law . . . for what that's worth.

Danny's web site is [www.dannybarnes.com](http://www.dannybarnes.com). Terminus Records is at [www.terminusrecords.com](http://www.terminusrecords.com). Leigh and Chip of Hog Butcher Management (booking, management, tea and sympathy, etc.) can be found in Chicago and in cyberspace at [hogbutcher@earthlink.net](mailto:hogbutcher@earthlink.net). Gary and the crew at Ironway can be found at [grinkerman@ironway.com](mailto:grinkerman@ironway.com). Keep those electronic cards and letters coming.

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