

New Project from Banjo Legend Curtis McPeake and Andy May

Still picking at **90 years old**, McPeake collaborates with May on *The Good Things (Outweigh the Bad)* – to release March 16

(Nashville, TN) January 24, 2018- Five-string banjo trailblazer [CURTIS MCPEAKE](#) is hailed as one of the architects of modern bluegrass music. Just months following his **90th birthday**, McPeake has emerged from retirement, collaborating alongside his longtime friend, guitarist and singer [ANDY MAY](#), for this new release on the [Swift River Music](#) label. Joined by fiddler Aubrey Haynie and bassist Tim Dishman, the quartet work their traditional magic on some of Curtis' and Andy's favorite tunes on this 10-track project.

4 instruments. 4 musicians. 1 heckuva good time!

Track Listing

1. *The Good Things (Outweigh the Bad)* (J Lambert, J Graves)
2. *My Home's Across the Blue Ridge Mountains* (Trad.)
3. *Sally Gardens* (WB Yeats/Trad.)
4. *Reuben's Train* (Trad.)
5. *Home in the Rock* (Trad.)
6. *Sweet Sunny South* (WL Bloomfield/Trad.)
7. *Grampa's Mule* (LL May, A May)
8. *Steel Drivin' Man* (Trad.)
9. *The Unclouded Day* (JK Alwood)
10. *Leather Britches* (Trad.)

The title track, *The Good Things (Outweigh the Bad)*, was a shoe-in as album title for McPeake & May. One of Curtis' favorites, this song was co-written by his friend, Jake Lambert, and Josh Graves and was first recorded by Flatt & Scruggs in 1964. Curtis first heard this song back when he worked with Lester Flatt, filling in for Earl Scruggs. The straightforward arrangement here pays homage to Flatt & Scruggs but is decidedly McPeake & May, who worked it up specifically for this recording.

The wonderful old hymn, *The Unclouded Day*, is a tune Curtis loves to play, and it has been a favorite for Andy to sing since he was a kid. Curtis' playing on this track is sparse and to the point. The lovely interplay between his banjo and Aubrey's fiddle gives the classic song a fresh feel.

On an album filled with old-time tunes, the duo thought the original tune, *Grampa's Mule*, fit effortlessly in the mix. Andy's wife, Lauren, wrote this lyric about her grandfather's infamous mule, Betsy. When Andy first played this song for him, Curtis— who farmed with mules himself as a kid— laughed and said, "I know that mule!" McPeake & May present *Grampa's Mule* as they would a country dance tune: Straight ahead, no frills. Curtis' banjo breaks are legendary, but he's also well-known for his wonderful backup style, which you'll hear on this track.

Curtis felt the proper way to end the album was with an old-time fiddle and banjo duet. *Leather Britches* features Curtis and Aubrey, with Andy and Tim joining in towards in the end.

About Curtis McPeake: Throughout a career spanning 70 years in the music business, Curtis McPeake has played stints with some of the biggest names in the history of bluegrass music. Not only was he one of Bill Monroe's "Blue Grass Boys," recording 18 classic cuts with Monroe in the early '60s, he was a stand-in for Earl Scruggs in Flatt & Scruggs on many occasions, and he toured with Danny Davis and the Nashville Brass. McPeake was also part of the Opry staff band for eight years and a Nashville session player, appearing on hundreds of recordings.

Curtis McPeake's name is spoken with something very much like reverence in the nationwide banjo community. —Bluegrass Unlimited

Through his recordings and many personal appearances with The Nashville Brass, Lester Flatt, and other top acts, Curtis has carved a revered place for himself in the history of the music we love. I am proud to see him active as a recording artist at a time of life when many folks would choose to rest by the fireside. Congratulations, Curtis! You are making your banjo-buddies proud once again! —Marc Pruett (Balsam Range)

About Andy May: Guitarist, vocalist, and producer on this project, May started performing seriously in his teens, immersed in and part of the '60s folk and old-time music revival in New York's Greenwich Village. During that time, he performed at Carnegie Hall and made a name for himself as an up-and-coming musician and songwriter. Moving to New England in 1970, and subsequently to Colorado and then to Nashville, May's reputation has grown to include his extensive work as a producer and an educator. His credentials include a Grand Championship on guitar from Union Grove, NC, (1967) and an IBMA Award (2008) garnered by Swift River Music, the record label and production company that he started, owns, and runs.

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