

David Grisman Quintet  
*Dawg's Groove*

DELUXE EDITION

1. LIMESTONES
2. LA GRANDE GUIGNOLE
3. ELLA McDONNELL
4. WALTZ FOR LUCY
5. ZAMBOLA
6. TRACY'S TUNE
7. DAWG'S GROOVE
8. CINDERELLA'S FELLA
9. MY FRIEND DAWG
10. BLUES FOR VASSAR



BONUS TRACKS —

11. WALTZ FOR LUCY (*alternate take*)
12. DAWG'S GROOVE (*alternate take*)
13. TRACY'S TUNE (*alternate take*)
14. BLUES FOR VASSAR (*alternate take*)

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HI-DEF MASTER

David Grisman Quintet  
*Dawg's Groove*



THIRTY YEARS

30

OF DAWG MUSIC

DELUXE EDITION

ACOUSTIC DISC  
100% HANDMADE MUSIC

David Grisman Quintet  
*Daug's Groove*  
DELUXE EDITION

PRODUCED BY DAVID GRISMAN

EXECUTIVE PRODUCER - CRAIG MILLER

RECORDED LIVE TO 2-TRACK ANALOG BY DAVID DENNISON  
AT DAWG STUDIOS

MASTERED BY PAUL STUBBLEBINE

PHOTOGRAPHY BY TRACY BIGELOW GRISMAN

ORIGINAL CD DESIGN AND LAYOUT BY CHARLOTTE GIBB

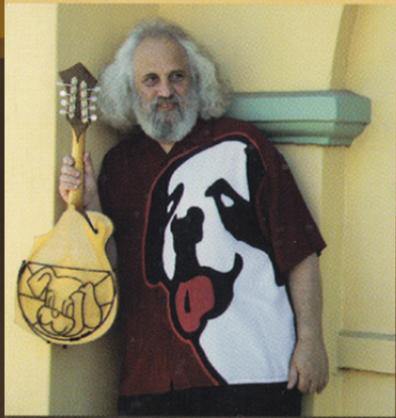
HI DEF LAYOUT - DAVE "FM" MORETTI

*Special thanks to ARTIE & HARRIET, BIAS INC., BILL ELLISON,  
CORRADO GIACOMEL, DEXTER & GEORGETTA, JACK CRYMES,  
PATRICK & CHELSEA, PAUL KNIGHT AND TRACY.*



David Grisman Quintet

MATT EAKLE, ENRIQUE CORIA, DAVID GRISMAN,  
GEORGE MARSH, JIM KERWIN  
*and special guest JIM BUCHANAN - violin, track 14*



DAVID GRISMAN  
MANDOLIN

Thirty years ago, Darol Anger, Todd Phillips, Tony Rice and the late Joe Carroll joined forces with me to create the original DGQ. Since that time, on a continuing basis, my tunes and arrangements have been given life by the many gifted musicians who have been part of the Quintet and its' recordings. The alumni include Bill Amatneek, Svend Asmussen, Sam Be-

van, Hal Blaine, Jim Buchanan, John Carlini, Vassar Clements, Joe Craven, Jerry Douglas, Bela Fleck, Jerry Garcia, Matt Glaser, Eddie Gomez, Stephane Grappelli, Derek Jones, Mike Marshall, Ronnie McCoury, Rick Montgomery, Mark O'Connor, Earl Scruggs, Eric Silver, John Sholle, Andy Statman, Martin Taylor, Dimitri Vandellos and Rob Wasserman.

The current members of the DGQ are no strangers to this music. Jim Kerwin has been creating the bass groove with me since 1985; Matt Eakle added his amazing flute playing in 1989; Enrique Coria from Argentina brought us the Latin touch with his guitar in 1994; and George Marsh rejoined the band in 2005, having played his masterful



JIM KERWIN  
ACOUSTIC BASS

musical portrait of his Irish grandmother who survived the San Francisco earthquake of 1906; and "Waltz for Lucy" is George Marsh's moving melody in remembrance of his beloved daughter who passed away in 1998 at the age of 15, a victim of cystic fibrosis. "Zambola" is a playful Dawg Samba, while "Tracy's Tune" is for the wonderful woman in my life who also penned "Dawg's

drums and percussion with us for several years starting in 1985.

This latest batch of original compositions comprise what is perhaps our most eclectic recording yet. "Limestones" bridges the gap between "traditional" and "modern jazz," while "La Grande Guignole" pays tribute to an obscure French passion for theatrical melodrama. "Ella McDonnell" is Jim Kerwin's colorful



GEORGE MARSH  
DRUMS, PERCUSSION



Groove” while exploring her guitar around our house. “Cinderella’s Fella” was inspired by some wonderful plants I once knew, and Matt Eakle’s “My Friend Dawg” kicks some serious Latin butt with Matt literally tearing his flute apart. “Blues for Vassar” is in remembrance of my dear friend and colleague, Vassar Clements, who will always remain in my heart.

**MATT EAKLE**

FLUTE, BASS FLUTE  
& PENNY WHISTLE

and friend Craig Miller, humble agent/buddy Dexter Johnson, Acoustic Disc cohorts Artie & Harriet Rose; and all of the musicians, fans, friends and family who for the past 30 years have helped make this musical dream a reality. We hope you all enjoy this latest effort in the continuing dawg music adventure.

— David Grisman, August 2006

I’d like to take this opportunity to thank my long-time manager



ENRIQUE CORIA  
ACOUSTIC GUITARS

Thirty years ago, I walked into San Francisco’s Great American Music Hall and had a life-changing experience. The DGQ was playing, and they were red-hot — amazing everyone with their chops and finesse. But it was the leader of the band that really got to me. I could tell from watching David Grisman that he had a special vision — one that bridged many musical styles. It came from a place I had been looking for — that place we call the “Real Deal.” It pays little attention to fads or technical hype and more to what makes great music — speaking from the soul in the languages of many traditions — and it was fun! That night I told my friends that this was the kind of band I wanted to play in. Careful what you wish for! Ten years later, after meeting David at George Marsh’s “club house”, I was invited to join the DGQ and I haven’t looked back since. The vision continues.

— Jim Kerwin

Everywhere the DGQ plays, people ask me the same thing: “Are you guys having as much fun as it looks?” There’s no use denying it, we are!

— Matt Eakle

The DGQ swings and is incredibly demanding in the best sense of that word — great players and a mission to play music that is deeply felt and also makes people happy.

— George Marsh

My 12 years of being the guitarist for the DGQ has been an experience nothing short of exciting! What a joy and honor to share the stage with such wonderful musicians. David Grisman is “Que Magnifico!”, Thank you for the musical journey we have travelled on together. You are a musical hero!

— Enrique Coria

