

THE GRANDSONS



Band Bio



Things are going great for roots rock quartet *The Grandsons* as they move and shake into their 25th year in the world of rock and roll. Recently, the group won a WAMMIE award for **ARTIST OF THE YEAR**, and their 6th CD, **Live at the Barns The Legendary Wolf Trap Recordings Volume Two**, won a WAMMIE for **BEST ROOTS ROCK RECORDING**. As their energy and notoriety increases, the band's geographic reach extends further than ever. Recent years have found them in France and Germany representing America in cultural exchanges with the historic cities of Reims and Aachen. Previously, they spent a month in Taiwan after being chosen by the US government as ideal representatives of America's celebrated musical style. The Grandsons most recently returned from a second trip to the US and British Virgin Islands where their popularity continues to grow.

A fan aptly described The Grandsons' exuberant sound as "American music in a blender with the lid off." This bunch finds inspiration in New Orleans street parades, high-haired rockabillys, low down blues shouters, uptown swing, downtown jazz and outskirts-of-town honky tonk country. On this foundation The Grandsons build their sometimes poignant, often hilarious songs about hitch hiking and heartbreak, mob bosses' daughters, finding happiness on a tight budget, overly aggressive young ladies, civil engineering and supermarket tabloids.

A Grandsons performance is always a lively exchange of humor, fun, musical riffs and moving feet between band members and audience. Vocalist-guitarist Alan MacEwen charms audiences with his sly wit and hummable melodies. Washington, DC blues veteran Matthew Sedgley locks in a solid groove on drums and percussion. The band's secret weapon, saxophonist Chris Watling puts out a sound so meaty and memorable that he is in demand all over as a guest artist and session player. Did we mention he plays accordion too? Multi-instrumentalism is a virtue on The Grandsons bandstand where a few extra horns or a set of claves may suddenly appear out of nowhere.

Howdy from The Grandsons, the group's 1991 debut produced by Washington music icon Mark Noone was hailed by the Washington Post as "so free-spirited and so subversively anti-sophisticate that it's practically new territory." The Grandsons followed up with the release of WAMMIE winning CDs **It's Hip to Flip**, **Pan-American Shindig**, **Live at the Barns Volume One**, and **Party with the Rich**, which have received accolades in both the local and national press.

In addition to their sold-out shows at the Barns of Wolf Trap, the Grandsons have appeared at Austin's South by Southwest Music Festival, the Fete Jeanne d'Arc in Reims, France, the Bethlehem, PA Musikfest, the Kennedy Center, and Florida's Tropical Heatwave. The band made its US television debut on the PBS program Frontline. They've had the honor to work as back-up band for R&B legends Ruth Brown, Lester Chambers of the Chambers Brothers, and Howard Tate. With the schedule they keep it's no wonder the Washington Post dubbed The Grandsons "the hardest working band in DC."

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Press



"Bands like the Grandsons are a paradox; jealously guarded secrets and highly suggested listening. Incredibly intelligent but highly accessible."

Christopher Porter, *No Depression*

"The ultimate roots rock party band."

David Furst, *WAMU 88.5FM, Washington, DC*

"...the Grandsons make a grab-bag sound that borrows from more genres than Beck...Somehow the Grandsons pull it off seamlessly without sounding like a collage. As a result its honky-tonk hustle can jibe with both alt-country hipsters and country traditionalists, or people who just like music that complements a casual good time."

Baltimore City Paper

"Call it roots rock, call it hillbilly pop, this is a hybrid sound that gets the proportions right."

Rickey Wright, *The Richmond News Leader*

"Catchy pop songs with a humorous twist. The Grandsons' approach is goofy fun with an innocence and love for rock 'n' roll that reminds me of Jonathan Richman or the early Violent Femmes."

Record Roundup

"... a sound so free-spirited and so subversively anti-sophisticate that it's practically new territory..."

Eve Zibart, *The Washington Post*

"...a must see!"

The Gavin Report

"The fun these guys are having leaps right off of the disc and makes the album a sinful pleasure..."

Scott Homewood, *Indie File*

"They get the crowd dancing and having a good ole' time better than almost any other band around."

April Saurwine, *Scene Magazine*

"...it's no easy trick, coming up with original songs to complement some terrific tunes composed by Howard Tate, Roger Miller, Smokey Robinson and Allen Toussaint. Yet from start to finish, MacEwen's contributions consistently shine."

Mike Joyce, *The Washington Post*

"Vocally, their harmonies remain clean, pure and straight-arrow accurate...Instrumentally, they play their butts off."

Andy Garrigue, *Richmond News Leader*

"A stock of well wrought original compositions makes for a sound that is inspired by the past, but not stuck in it."

Michael Tisserand, *The Gambit*