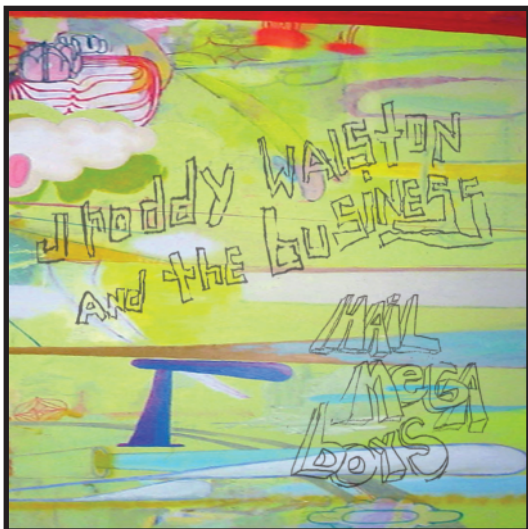


# J RODDY WALSTON & THE BUSINESS

## "HAIL MEGA BOYS" CD



### J RODDY WALSTON & THE BUSINESS Hail Mega Boys



Cat#: SB001

Format: CD

Barcode#: 613285928121

Price: \$6.99 Distro/ \$7.49 Store

Street Date: Available Now

#### TRACK LISTING

I'll Tell You What	Generic In Love
Nineteen Ought Four	Picnics and Kisses
Rock And Roll the Second	Sally Bangs
Used To Did	Mommie Bomb
The Times Are a Staying	Stop Rip and Roll
Go For It	Go Malachi

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"Behind the power chords...a sense of irony and taste...playful and earnest lyrics...raw energy and talent that set them apart" (*The Urbanite*). J Roddy plays the piano like he invented the piano...hypnotically beautiful, funny, fascinating." (*ACE Weekly* (Lexington, KY))

#### ARTIST BIO

Born and raised near Chattanooga, TN, J. Roddy Walston is the only limb left on the once-proud family tree of the Roddy clan. It was in the Smoky Mountain hollers of Tennessee that he was raised on the "Music of God" and taught to play rock and roll by the hand of the Devil. As a child, his grandmother turned down the Grand Ole Opry to sing only for God and family, while his uncle chose to drink himself to death in the real honky-tonks rather than heed the calls of the Nashville hit-makers that constantly beckoned. After young Roddy watched both punctuate their refusals with the business end of a shotgun, he decided not to let the family die nameless.

In as much an attempt to bring due credit to his kin as a desire to rebel against what they stood for, he moved from the shadows and secrets of the South into the spotlight and temptations of the North. Whether by divine appointment or a cocktail devised by the Devil, no one knows, but by the time he reached Baltimore, a vicious band of players had gathered around him. First was his northern right-hand-man, Billy Gordon, a guitar player with a formidable pedigree himself. Next, taking his place on bass, was Zach Westphal, who sings like a bird but plays like he's fighting a hell-hound set on taking him back to Montana. Rounding out the troop to hold down the steady beat was Steve Colmus, a southpaw with an affinity for chew and a strong snare hand. Together, they've been begging rock n' roll to respect its past and teaching old music new tricks.

Meanwhile, Baltimore really is a rough town, and the violence of the city and sheer muscle of the band's live show has turned them into nothing less than a modern Rock n' Roll Miracle. Every time they strike a note it's as though goat piss is turning into gasoline. With all the conviction of a *holy ghost revival* and the persuasive ability of your high school bully, **J Roddy Walston and the Business** have come to hail themselves *The Megaboys of Rock'n'Roll!*

#### SELLING POINTS

- The band has toured multiple times throughout the South and on the east coast of the U.S. since 2002, following Roddy's performance at Cornerstone after a batch of his homemade demos beat out 350 contenders to gain a New Band Showcase slot at the festival. The current band lineup will be on tour throughout the spring and summer of this year in support of this album.
- Walston comes from a long line of talented musicians and his relatives in the Roddy clan (maternal side) have been musicians for generations. Members of Elvis's backing band asked his uncle to sing with them after The King died, and his grandmother was courted as a singer by Nashville promoters and the Grand Ole Opry in the 60's and 70's.
- The band has sold through multiple pressings of previous self-released CDs almost entirely through its live shows including *Here Come Trouble EP* (2003), *LMNEP* (2005), and *Fierce Tiger EP* (2006). "Grow Up Grow Up" will be featured in the film *Alleyball*, which is due to be released in June '07.
- "I'll Tell You What," "Stop Rip and Roll" and "Times Are a' Staying" from the new album have all received regional commercial rock radio airplay in MD, DC, TN, OH, KY, NC, and GA and national satellite radio airplay through Sirius.

#### REVIEWS

"Equal parts ragtime, southern trash rock and **McCartney**-esque classic rock, with some gospel and barbershop thrown in. Think a really twisted version of **The Band** circa 1969, and you'd be pretty close." — The Washington Post

"Infectiously manic...they make **James Brown** look lazy." — Baltimore City Paper

"a scruffy brand of southern-flavored rock that bears comparison to **The Band** as much as Nashville hype-herders **Kings of Leon**." — The Tennessean (Nashville, TN)

"Walston leads a triumphant, **Queen-meets-Beach Boys**, catchy-as-hell quartet that sounds strangely drunk and genius all the time...the precision of Grade-A pop music meets the insobriety of pint-lifting bar hootenannies." —The INDY (Raleigh, NC)

**RIYL:** Kings Of Leon, The Band, Jerry Lee Lewis, The Walkmen, The Hold Steady