

Mp3 Grasshopper Takeover - International Dance Marathon



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high-energy, alive, bare-bones, 3-piece, heavy on melody and harmony, not angry, inspiring, post-modern, well-produced and great sounding rock 'n roll 11 MP3 Songs ROCK: Modern Rock, POP: Power Pop Details: "It came to me in a vision," says the aptly green-haired lead singer/guitarist Curtis Grubb of Grasshopper Takeover, when asked how the name of the electrifying pop-rock trio came to be. After a near-fatal accident while hunting pheasant on the expansively unaltering plains of his home state of Nebraska, Grubb says, "I just lay there with this insane ringing in my ears, afraid to open my eyes, thinking I would just see whiteness. When I finally opened my eyes, the entire sky was filled with a swarming, amorphous blackness, and then I lost consciousness. The only thing I remember thinking was that grasshoppers had taken over." Add Bob Boyce shredding the skins, and the smooth mastery of his instrument by bassist James McMann, and the Nebraska-native, now-L.A.-based three-piece has definitely taken over the underground, unsigned music scene across the country, and show no signs of letting up. In 1995, Grubb and Boyce could be found playing any number of clubs and bars scattered throughout the Midwest as part of The Kind, the granola darlings of the hippie-funk gamut from Chicago to Denver. When the band called it quits a year later, citing irreconcilable differences, fans felt rejected, and let their disappointment be known. "It was hard as make. One day you're like on top of the world, and the next, all you hear is, 'you let us down, man,'" Boyce recalls. Grubb and Boyce stuck together, and laid low for some months writing and rocking, until they were introduced to McMann, arguably the best amateur bassist in the nation, and "a cross between Flea and James Dean," thus completing the trio. A bit jaded, in hermitage and under pressure from fans, the three worked together until the end of 1996, and then after much anticipation, played their first live show together as Grasshopper Takeover in January of

1997. What had resulted from their time off was an ejaculation of rage-filled, yet poignant lyrics under heavy guitar, even heavier drums, and the jammin versatility of McMann's bass. Any thoughts that the band would assume their old positions as experimental psychadelicians were immediately liquidated - this was rock, pure, hard, head-bangin, in-your-face rock, with song titles such as Bonecrusher, The Turn, Good Man Down, and, well, you get the picture. The self-titled 1997 CD came only 7 months later, the larval stage complete, and the takeover begun. A year later, the band released "Gaia", toned down their hard-rock inclinations, tapped into their formative '70s and '80s pop-music years, found a lighter side in their lyrics, and tightened it all up. The outcome was a huge success, and the matured, more well-rounded Grasshopper was ready to fly. In August of 1998, having conquered the midwest to its maximum threshold, twice; the boys packed up their infamous tour-van--"Ol Redd", "Big Redd", "The Sin Bin," or "That big 'ol red piece of make over there", as it was affectionately called and headed to L.A., wary but faithful in the gas-guzzling behemoth. The van was later to take a full plunge into the waters of Echo Park lake, survive, and still start after a two-day dry-out. Since the move, the band has rapidly climbed into notoriety and respect in the L.A. music scene, and as rapidly gained a formidable SoCal following. Their most recent release, "Echo Park", a play-it-loud-or-don't-play-it-at-all-motherfucker 6-song CD fuses all that is genius of the terrible trio: perfect pop rhythms with extreme rock danceability, no-holds barred, punked-out guitar and drumming from Grubb and Boyce, McMahan's smooth-like-butter bass, and catchy and intelligent lyrics and melodies. Tracks like Esta Vida and Hit Song are getting copious airtime on midwestern radio stations, the buzz is all over internet music sites and the rock underground and the Takeover is on the horizon.

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