

FESTIVALS

Appel Farm Arts & Music Festival (Elmer, NJ)
Boston Folk Festival (Boston, MA)
Clearwater Festival (Croton-on-Hudson, NY)
Falcon Ridge Folk Festival (Hillsdale, NY)
Lunenburg Folk Harbour Festival (Nova Scotia, CANADA)
Merlefest (Wilkesboro, NC)
Musikfest (Bethlehem, PA)
New Bedford Summerfest (New Bedford, MA)
Ohio River Valley Folk Festival (Madison, IN)
Philadelphia Folk Festival (Schwenksville, PA)
San Francisco Bluegrass & Old-Time Festival (Berkeley, CA)
Woody Guthrie Folk Festival (Okemah, OK)

VENUES

The Ark (Ann Arbor, MI)
The Birchmere (Alexandria, VA)
Emelin Theater (Mamaroneck, NY)
Irvington Town Hall Theater (Irvington, NY)
Levitt Pavilion for the Performing Arts (Pasadena, CA)
Mauch Chunk Opera House (Jim Thorpe, PA)
Peterborough Players Theater (Peterborough, NH)
Sellersville Theater (Sellersville, PA)
Stone Mountain Arts Center (Brownfield, ME)
Tampa Bay Performing Arts Center (Tampa, FL)

BOOKING

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RADIO

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GENERAL

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The dynamic female trio that began as a happy accident around a campsite (at the 2004 Falcon Ridge Folk Festival) is now drawing invitations from renowned historic national events like Merlefest, and is winning over audiences around the country. Spurred onward by an ever-growing and devoted fanbase, and the desire to commit themselves to touring farther from home, Red Molly is at the start of a new and exciting musical chapter. After six years of touring, the band announced that guitarist/bassist Carolann Solebello will leave the group in August 2010 to spend more time with family and pursue solo opportunities. Remaining founding members Laurie MacAllister (bass, banjo) and Abbie Gardner (Dobro, guitar) welcome the newest "Molly", Austin-based singer/songwriter Molly Venter, to fill out their lush, distinctive three-part harmonies. The three women have quickly nailed the essence of the Red Molly sound, while hinting at inspiring new musical possibilities in the months of touring that lie ahead. "We are busily reinventing fan favorites from our current recordings, while adding new material and collaborating on songwriting for the first time," says Gardner. "This is an exciting time for the band; we're so thrilled that Molly has joined us," adds MacAllister. Look for a new Red Molly CD to be released in 2011.



Red Molly

(2005)

Red Molly's first recording, a 4-song EP, released just a few months after the formation of the band, features the signature Red Molly sound: three voices in harmony, uncluttered arrangements, and timeless songs.



Never Been to Vegas

(2006)

Recorded before a studio audience of fans and friends, *Never Been to Vegas* is a collection of 14 carefully-chosen songs that span more than a century of great American songwriting, including two originals by Abbie Gardner. This live CD captures the energy and excitement of a Red Molly concert.



Love and Other Tragedies

(2008)

Produced by Ben Wisch, *Love and Other Tragedies* found the women of Red Molly adding a little spice to their winning recipe, with guest musicians and more original songs. Songs written by Laurie, Abbie, and Carolann mingle admirably with songs by Gillian Welch and Susan Werner.



James

(2010)

On their latest release, *James*, Red Molly delivers an eclectic, exciting mix of cover songs by well-known writers (Nanci Griffith, Steve Goodman, Bob Wills, Darrell Scott, etc.), originals, and songs by up-and-coming writers (Jonathan Byrd, Anthony da Costa). The "Mollies" opted to self-produce this album, with talented engineer Mark Dann at the reins. Recording with a drummer (Ben Wittman) for the first time, but keeping the Red Molly signature sound, the ladies delve into some darker material, yet balance it with some hopeful, playful songs. The result is refreshing but familiar. Fred Gillen Jr. sings a beautiful duet on "Gulf Coast Highway" and Herb Gardner (Abbie's father) adds his stride piano chops to "The End of The Line", a Texas swing standard. The venerable Mike Weatherly is back on upright bass, and Jake Ammerding guests on fiddle and mandolin, and lends his songwriting talent, on "Falling In". Abbie wrote two songs for the record ("Jezebel" and "Troubled Mind"), and plays lap steel on a couple of tracks. On *James*, Red Molly has beautifully captured what their fans love about the band: dark and heart-wrenching one moment, fun and uplifting the next.

"Red Molly may be from New York, but their bluegrass and old-time gospel sounds and buoyant three-part harmonies are so down-home it's as if their notes are carried to you on the crisp air of the Ozarks."

Boston Globe

"Red Molly makes music that is both modern and timeless, making old songs sparkle with new life and new ones sound like they were seasoned through generations."

Dirty Linen

"As in the Harris/Parton/Ronstadt collaboration, this trio melds their voices seamlessly to create harmonies that evoke the feel of the original Grand Ole Opry one moment and something akin to the swinggy feel of the Andrews Sisters the next."

Bluegrass Unlimited

"Make room, Roches and Wailin' Jennys, Red Molly has earned a place among the elite female trios. They've got the musicianship, the harmonies, and, as they prove again on *James*, a genius for choosing the right material."

John Platt, WFUV

"By turns spirited and sensual, *James* sends Red Molly to the front ranks of not just folk music or bluegrass, but contemporary music in general."

Michael Jaworek, The Birchmere

