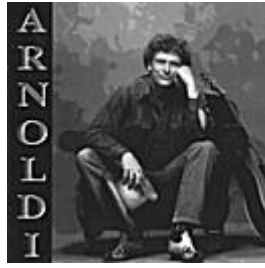


## Mp3 Paul Arnoldi - Arnoldi



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"Paul Arnoldi's music speaks, with craft and artistry, from the American acoustic tradition. It guides us through a panorama of fields and skies, smoke-filled rooms and church bells, and, of course, the adventures of the heart. 12 MP3 Songs COUNTRY: Country Folk, EASY LISTENING: Mature Details:

"Paul Arnoldi's music speaks, with craft and artistry, from the American acoustic tradition. It guides us through a panorama of fields and skies, smoke-filled rooms and church bells, and, of course, the adventures of the heart. His new release, Arnoldi is like being treated to a fine glass of whiskey after a hard day". Classic music drawing on folk, cowboy, and dance hall themes, designed to be both entertaining and uplifting. SCROLL DOWN FOR COMMENTS AND REVIEWS: CURRENT

PERFORMANCES!:PAUL ARNOLDI, singer/songwriter/guitarist, will pick his 6 and 12 string guitars, and sing folk , original and traditional songs on a Wednesday evening, June 1, 2005, at the Freight and Salvage Coffee House, in Berkeley, Ca.. Paul, a performer on the original Freight schedules in the late sixties, performed at the 2004 anniversary show, and here he is again! , accompanied by some fine Berkeley folks, including Eric Thompson, guitar and mandolin, Polly Frizzell, viola, Robert Johnson, resonator guitar, and Steve Swan, bass. May 16, 2004, Paul will again play some tunes at the TOPANGA BANJO AND FIDDLE CELEBRATION AT THE PARAMOUNT RANCH, ON THE COWBOY MUSIC STAGE June 18 th, PAUL will perform at an "anniversary" evening at the FREIGHT AND SALVAGE in Berkeley, Ca. BUSTER'S, in South Pasadena, Ca., will host evenings with PAUL ARNOLDI on April 17, and May 8, 8-10:30, 1006 Mission, (626) 441-0744 Folk My songwriting and folk-singing began while attending Harvard University, and through the 1960s continued in the folk scenes of Cambridge, MA; Berkeley, CA; and Greenwich Village, NY. I recorded my first album, A One Note Man (now a collector's item?!), in New York in 1967, on Kapp Records. The title song was also recorded by The Youngbloods on

RCA Records, and later by Swampwater (also on RCA). [The latter got the words wrong!] I produced my second album, Highroads, in Santa Monica, CA; it will soon be remastered and released on CD and cassette. Arnoldi, my brand-spanking new album, is available now on CD and cassette, with a fresh rendition of "A One Note Man." (Will I ever get it right?) My first songs had cowboy and western dance hall themes, images from growing up in rural Wyoming towns. Others I had hoped would uplift those who heard them--as well as myself. And though I no longer write about herding cattle or howling at the moon from a mountain top (well, I reserve the right to), I do want my music to be a positive influence on people--maybe even to allow them a chuckle now and then. I'll probably never be done writing songs about love, or the lackthereof, and I'm still trying to "learn on the job." Please, folks, be friendly, take off the chip, love life and your possession of it. Help each other out . . . when you see the chance. --Paul Arnoldi

Paul L. Arnoldi was born and raised in Wyoming. Paul left the prairie to attend Harvard University. By his third year he was performing in folk music clubs around Boston. The summer following graduation Paul became the guitarist for the Charles River Valley Boys, a bluegrass group of certain renown (Charles River Valley Boy #10), and occasionally played the jug with the Kewskin Jug Band. The lure of Berkeley, California and architecture school took Paul to the West Coast for a couple of years, after which he returned to Cambridge and resumed performing Western, folk, and original songs at The Club 47, The Unicorn, and the Loft. Then Paul took his guitar, dog and songs to New York City where he recorded his first album, A One Note Man with Kapp Records. The title song was also recorded by the Youngbloods and also appears on his new album Arnoldi. During this time he performed at the Gaslight Cafe, the 2nd Fret, and the Chessmate in Detroit. The same dog and a different guitar accompanied him back to Berkeley, where he continued writing, playing and singing around the Bay Area music scene; i.e., The Matrix, The Lion's Share, The Catalyst, The Inn Of The Beginnings, Freight And Salvage, The Cabale, The Bears Lair at UC Berkeley, UC Santa Cruz, The New Orleans House, The Jabberwock, Loveins, Penguin Shows, parties and other music musical events. Feeling he had had enough of dwelling in the hills behind Berkeley (Canyon, CA), Paul packed up his dogs, guitars, songs and sitar and headed down to Los Angeles where he has remained ever since. In 1987 he recorded his second album Highroads, performed widely and was a woodworker and sculptor. He performs at musical venues including McCabes, The Icehouse, The Troubadour, The Ashgrove, Cafe Largo as well as colleges and weddings. Recently, after spending time amongst the sagebrush and pines of Montana, Paul Arnoldi produced and

recorded his new album Arnoldi in his home studio. He looks forward to going nationwide, performing.

COMMENTS AND REVIEW: I listened to your CD and liked it just fine. Best version of DUNCAN AND BRADY I have heard. - Bob Stane, Coffee Gallery Backstage, Alta Dena, Ca. Paul, I received your CD today. Your name sounded familiar so I dug out my copy of "Baby Let Me Follow You Down", by Rooney and Von Schmidt. I thought Eric Anderson was the Dorian Gray of folk music, but you can give him a run for the money! I am listening to your CD as I type, and will play a cut tomorrow on FOLKENS,UCH. - Ken Swiatek, Folkens,Uch. Williamstown, Ma. WJJW Paul: I've been playing it since August. The following tunes: Enjoy The View, Send A Message, and All Perfume. What is the address of The Coffee Gallery Backstage? - John Davis, Heartfelt Music , KPFK, Los Angeles "Paul Arnoldi's music speaks, with craft and artistry, from the American acoustic tradition. It guides us through a panorama of fields and skies, smoke-filled rooms and church bells, and, of course when I listened to his new release, ARNOLDI, I felt I'd been treated to a seat on a porch, with a fine glass of sipping whiskey, after a hard day." - M. Bloch, Production Manager/Designer, Project in the Arts concert series Last week I played your CD on the program again. Your music makes me feel like the great outdoors. I particularly liked "A Mighty Fine Thing". - Bill Hahn, Traditions, Teaneck , N.J. WDFU 89.1 Paul...Nice to hear from you. I was pleased that Robert J. passed your CD along to me. I have heard about you over the years, but never had the chance to connect with you. I played a cut a couple of weeks ago, and will again. Great to hear from you. - Dick Pleasants, Folk Heritage, WGBH Boston The Critical Review Armando Canales

(<http://concentric.net/Mando>) This artist has traveled and played all over the place. Originally from Wyoming he left to go to Harvard, then played bluegrass music for awhile, then at Berkeley he played some more, eventually moving to New York, then back to California and ended up in LA. This artist sings, writes, plays 6 and 12 string guitar, twanger, keyboards, and shaker. On this CD he is joined by many musicians who play various instruments including harmonica, washtub bass, dobro, upright bass, and violin among others. Without naming over a dozen of these let it suffice to say that they add support to ARNOLDI's musical compositions. He opens with "A One Note Man" on which he sets the mood for the album. The emphasis here is acoustic. On the other songs we get many styles and senses. A little bit of bluegrass, country, cowboy music, western folk, folk, and many others. The songs cover a wide range of thoughts and feelings. Each song has its own instrumentation depending on who is supporting ARNOLDI. "A (Mighty) Fine Thing" is an interesting number with good harmonica. Then "Duncan Brady" is a story

[traditional folk song] set to music. This, along with the previous one are two of the better tunes on the CD. It might be called cowboy music along with "In the Mountains On the Plains" which is a slower folk Western type number. I really enjoyed the dobro on this selection. The 11th cut, "John Riley" is another traditional folk song. This is a neat tune, a melancholy track. The guitar work makes you think of horses walking along. The CD closes with "Running Me Home" which it seems was originally written in 1965. It is obvious that ARNOLDI enjoys playing his guitar and singing his songs, telling these rustic stories. He plays and sings to his heart's content. If you like good acoustic music, this is a Western-tinged effort that you'll enjoy. Simple but bright tunes and playing. Very enjoyable. 1967: HiFi/Stereo Review: Folk Pic/Album of the Week Recording of Special Merit (review of first album - A One Note Man) by Joe Goldberg Performance: Happy Recording: Good Stereo Quality: Okay When I first saw Paul Arnoldi some months back at the Gaslight Cafe in New York, he looked so gorgeous, so perfectly cast as the male lead in Tennessee Williams' The Milk Train Doesn't Stop Here Anymore, that I didn't expect to hear a thing. Well! Sources which I believe antedate the United States Supreme Court tell us that you can't tell a book by its cover, and that was the case with Arnoldi. He has a wild, fey, gentle, self-mocking humor, although nowhere near as fey as the late Richard Farina's liner notes would have you believe. It was a great pleasure to listen to him and to his unmistakably home-made songs. Some, but not all, of that sweet, corny, happy-go-lucky quality finds its way onto this record--perhaps most of all on the song called Happy-Go-Lucky, which has ragtime-style accompaniment. What has been lost is difficult to isolate; the difference might be caused by the formality and tension of a first recording session, or it might simply be that this time I knew what to expect. But anyway, Arnoldi is a happy cross between Bob Dylan and Roger Miller, and I don't see how anyone could fail to enjoy him.

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