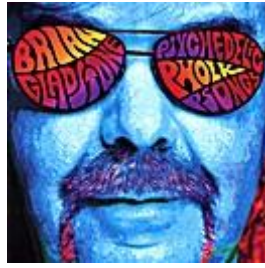


Mp3 Brian Gladstone - Psychedelic Pholk Psongs



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a Toronto-based singer-songwriter and lyricist who can evoke a plethora of emotions with a single song. 19 MP3 Songs FOLK: Modern Folk, COUNTRY: Bluegrass Details: Toronto singer /guitarist Brian Gladstone is a finger-picking guitar master, a prophetic lyricist, a philosophical story-teller and a colorful performer. The natural evolution beyond Brian Gladstone's first CD 'Back to the Dirt' - debut effort released in 1999 which gained world wide attention and remained in the top 100 World Wide Mainstream Charts for several weeks - is yet another all acoustic offering appropriately titled 'Psychedelic Pholk Psongs'. As with Brian's first CD 'Back to the Dirt' - the sound throughout 'Psychedelic Pholk Psongs' is entirely acoustic; no electrical instruments used. In fact, so committed was he to this ethic, when co-producer/engineer Robert Digioia plugged in the bass for a track, Brian went so far as to yank out the chord. It was just a natural reflex action, he says. "I didn't really have a lot of predefined ideas of how the album should sound. I just wanted a very natural sound. I listen to a lot of folk music, and even when there's electric bass as opposed to acoustic bass, to me, it doesn't sound quite right. I just wanted a very pure unamplified sound." The nineteen tracks on 'Psychedelic Pholk Psongs' were recorded over a 6-month period at Brian's home recording studio, a quiltwork of spare parts picked up at music store blow-out sales. There was no guidance system or grand plan in place--just a willingness to spend a few evenings each week playing whatever he felt. Quite often Brian would take a 20-minute break, jot down a few lyrics, and then bound back to the basement to record it exactly the way he felt it---at that precise moment. This home-based atmosphere, I believe, goes a long way toward explaining the personality and spontaneity that is always at the forefront and which gives everything on this recording a cosy intimate feel: a sense that the listener is almost there in person. You'll find yourself admiring Brian's confident finger-picking, a tip-off to his debt to all the masters. You'll hear him on both guitar and banjo. (there are

four instrumental standouts on this collection). Some spicy, tasty, on-the-money solos were added by one of Canada's foremost acoustic guitar aces, Tony Quarrington. Other performers include legendary Daisy DeBolt, Ron Korb, and Maureen Brown. Brian's song writing approach is freewheeling, so learning that the unexpected is to become the expected, while the predictable becomes the unpredictable, lies at the heart of his beguiling charms. Gladstone is a fastidious and humorous chronicler of all his experiences, whether they're based on fact or dreams. Even the most cynical has to succumb to the offbeat nature of Brian's playful and oftentimes paradoxical songs, with their solid grasp of imagery. One minute you'll be savoring a thought-provoking tune that illuminates: "Save the Wolverine" speaks about mankind's two-faced approach to nature with both self-fulfilling and self-destroying purposes feeding it. Later on, "Do You Think You're Dorothy" will explore the good and evil motif within the context of the Wizard of Oz. There's a saying that patience is a virtue, which is why the unconventional and paradoxical underpinnings of Brian Gladstone's muse will invariably lead to a harvest of mischievous (and marvelous) delights on his new CD 'Psychedelic Pholk Psongs' - to be released in September 2001. "Megacity Mel" and "Queen of the West" run the gamut from satire on the foibles of a public personality to a heartfelt commentary on the vain attempt of a non-entity to gain celebrity status. Brian's paradoxical zaniness is grounded in reality, reminding us why Brian appeals to such a wide swath of discerning listeners, including those within the folk community. But since he's constantly stretching out, experimenting, and testing boundaries, there are constant reminders of his intense respect for bluegrass, blues, Celtic, authentic country, and other root-based genres. Brian's first CD 'Back To the Dirt' released in 1999, has been listed at Number 86 in November of 2000 on the Worldwide Mainstream Country Charts based entirely on airplay, although he states "he's always thought he was more a folk singer at heart. The CD gets quite good airplay in Europe - they like the picking - some play on the U.S. Folk Radio Organization and acoustic radio shows, and little exposure in Canada". Brian regularly plays shows in and around Toronto, and is quite renown on the local music scene. After his signing with Comstock Records, a recent magazine article sited 'Hard Work Pays Off for Brian Gladstone' as an example and incentive for other artists that hard work and diligent self promotion pays back big time. Brian Gladstone continues to promote, produce, and headline Toronto's annual 'Earthday Benefit Concert' every spring - the proceeds of which are donated to the Earthday Canada Organization. This year Brian was thrilled to performance a high profile set during Canada Music Week - an great honor bestowed solely on his new impact on the Canadian and Worldwide music scene.

Brian is also now listed on the 'History of Canada Website,' in recognition of musicians who have made a significant impact abroad - recognizing massive amounts of attention and airplay in the USA, but mainly in Europe, Asia, and Australia. 'Psychedelic Pholk Psongs' is the 'Only CD Which Guarantees to Restore Brain Cells Lost to Cheap 60's Drugs'. Essentially Brian plays music because it's something that must be given expression to, a means of self-fulfilment, an artistic enterprise to gain meaning about society and one's own existence. There's absolutely no requirement to be a fan of the psychedelic era to appreciate 'Psychedelic Pholk Psongs'. This journey is guaranteed to take you on a thrilling ride on its own terms, with enough natural pleasure-giving endorphins to provide all the highs that are ever needed.

Independent Release Where does one begin to describe Brian Gladstone? By Dave Brosha, CanEHdian.com The man is such an anomaly on the side of modern music; a self-propelled master of folk, a throwback to days when music was simpler, yet somehow more touching. The Toronto-based singer-songwriter is an early Bob Dylan, a guitar wizard on par with Jesse Cook, a lyricist who can evoke a plethora of emotions with a single song. Gladstone has matured a lot as a performer since his 1999 independent debut, *Back to the Dirt*, an effective first effort but a recording that lacked the polished feel of his latest release, *Psychedelic Pholk Psongs*. A large offering of 19 songs in a day when many artists struggle to produce even ten quality pieces, *Pholk Psongs* is quite simply the perfect independent folk release. Despite the lack of a label pushing Gladstone along, he has a far greater force at work: an incomparable work ethic (music is only his passion, not his career) and an insatiable creative spirit that gives birth to song after song of heartfelt appeal. The songs hop back and forth between up-tempo and the introspective. The topics are diverse; the lyrics provoking yet humble ("I'm fat and my head is square / I got dimples on my pimples"); the melody is sometimes delicate ("Orange Juice Song"), and sometimes jovial ("Asphalt Cowboy"). Part of the power behind this recording is the talent that Gladstone surrounds himself with. Daisy DeBolt, Tony Quarrington, Maureen Brown and master flutist Ron Korb all pitch in, but perhaps none as effectively as his younger sister Bonnie's backing vocals. Together, Bonnie and Brian form a vocal combination that's both haunting and uplifting. *Psychedelic Pholk Psongs* is ultimately one of the better folk recordings available by any artist, anywhere. Although most likely not available in your local record store, it's a recording worth hunting out, and a recording that will only further Gladstone's reputation as an emerging force worth discovering. By Dave Brosha, CanEHdian.com Brian Gladstone : *Psychedelic Pholk Psongs* Yes - There is actually is a Psychedelic Folk Songs Radio Program ... (We

were surprised too!) by Gerald Van Waes, Belgium. (Can,2001) Now this is a difficult one. First of all the cd starts with a humoristic insane nave stupid long hair hippie cowboy song. The finger picking is, as well as on the second track very fast and well crafted, reminding the banjo. With "Flashing before my eyes" I think : "if Clive Palmer was a cowboy it might have sounded like this". Ragtime like humour can be find on "I like me", with fast blues chords, fingerpicking and some kazoo. Most of the tracks first to be followed are beautiful psychedelic folk songs (male/female duo, acoustic guitar, some flute,..) and they sound exactly like we, collectors of psychedelic folk would like to hear. It was confusing to hear these differences at first hearing but after repeated listens I had much less difficulties with these contradictory inspirations. Brian plays the guitar very well and he has good ideas. On the few solo guitar tracks his style seems to be a combination of folk fingerpicking / blues and ragtime. The second half of the cd combines often the style of the psychedelic folk with a more lively stoned way of singing country folk songs as lullabies for stoned hippies or nursery rhymes for the mentally insane. Luckily most of this is still drenched with spacecakehumour. I once heard another so called psychedelic ssw so called collector item influenced by country : Peter Grudzien with "Unicorn". That one contains incredibly bad ssw and singing, so bad that it becomes almost unique and very enjoyable, but then for me still within the category of humour. Country is often used as genre to express by so many mediocre artists. Brian Gladstone however who definably has some country influences at a few more tracks succeeds to be enjoyable even there. That means that the second cowboy song "Cowboy of the West" and the blues song (I mostly hate blues too) I am able to accept after a few hearings within this concept. Only the long track "The highway man" is somewhat boring. Some of it need a bit more time to get into, another part is easily appreciated. Two of the tracks to be played : "Save the Wolverine" (click for sound sample), "Do you think that you're Dorothy" (click for sound) Website : backtothedirt.com/ Contact : brian@backtothedirt.com Brian Gladstone: Psychedelic Pholk Psongs Reviewed by Diane Wells, 701.com Officially released at the Silver Dollar recently, this second CD by Canada's successor to Bruce Cockburn and Murray McLaughlan as acoustic folk hero for the new century, strives to ensure that this vastly underrated genre of music does not get buried in the capaphony of angry noises currently being foisted on the new generation of music fans. His devotion to ecological preservation and a positive outlook towards humanity is continued, but not exclusively, on this excellent follow-up to his debut CD, Back to the Dirt. Brian is vocally reminiscent of Leonard Cohen but nicely offsets that limited range with complementary assistance from his sister, Bonnie Gladstone,

although the harmonies don't always jibe. His forte definitely lies in his songwriting and guitar-and banjo-picking abilities, which are further inspired by the multi-talented Tony Quarrington on guitar, mandolin and banjo, Maureen Brown, one of a handful of Canada's female drummers/percussionists, Ralph Hassel on bass, the phenomenal flautist, Ron Korb, and Frank Barth on dobro (most notably on the stand-out tracks, 'Queen of the West' and 'San Francisco Bay Blues'). John Kolenka and Sazacha Redsky are featured guests on accordion and harmonica, respectively, on a track called 'Jamie Lynn', a track I like to think of as a subtler version of 'Like a Rolling Stone.' While Brian is the author of most of the tracks, he also pays tribute to Alfred Noyes and Phil Ochs on a musical version of 'The Highwayman', with accompanying windy sound effects. There are also some renditions of a traditional instrumental called the 'Black Mountain Rag' (with Maureen playing spoons), as well as Jessie Fuller's 'San Francisco Bay Blues'. 'I Still Think About You Babe' is a Cat Stevens-like ditty that reminded me of 'Moonshadow'. 'A Father's Lullaby' is a wonderfully poetic dedication to his children, Jeremy, Michael and Lindsey, but which I believe was also inspired by Brian's father himself. The CD is closed off with a tribute to fellow Canadian singer-songwriter extraordinaire, Norm Hacking of the infamous "Norm's Living Room" (at the Tranzac Club), a close friend and professional associate of Brian, who is finally gaining some much-deserved recognition for his contribution to the Canadian songwriting industry. Brian tells me the CD is doing amazingly well, now getting airplay all over the world, with reviews in magazines and websites coming in weekly. Last week the CD was featured in a 40-minute radio special in France!

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