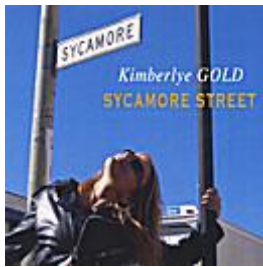


# Mp3 Kimberlye Gold - Sycamore Street



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Soulful, funky acoustic-based pop/rock with lyrics that crawl into your brain and melodies that seep into your heart, sung by an angel w/ an edge. 9 MP3 Songs POP: Today's Top 40, ROCK: Folk Rock Details: Kimberlye Gold Biography "Really great. A true singer." - Paul Rodgers/Bad Company San Francisco native singer/songwriter Kimberlye Gold has been pursuing her dream and perfecting her craft since birth (her mother had her birth announcement printed as a theater ticket, "It's A Girl"). Beginning with the award-winning San Francisco rock 'n roll musical comedy, Breakfast In Marin, starring as "Sunny" when she was a teenager, she is no stranger to the stages and recording studios of San Francisco, Los Angeles, New York, Nashville and London. Kimberlye has written/recorded and/or performed music with songwriters as diverse as Frank Wildhorn (Jeckyl Hyde), Trevor Gale ("Running To You" - Vanessa Williams), Kostas ("I Can Love You Better Than That" - Dixie Chicks), John Bettis ("Top Of The World" - The Carpenters, "One Moment In Time" - Whitney Houston, "Crazy For You" - Madonna) Michael Garvin ("Waiting For Tonight" - Jennifer Lopez), Billy Lee ("The One" - Gary Allan), and Holly Lamar ("Breathe" - Faith Hill). Kimberlye and Holly co-wrote "Don't Maybe Me", a cut on Atlantic Records recording artist Mila Mason's CD, The Strong One. Kimberlye has also created work in films and television. "One More Reason", (co-written with David Gregoli) was featured in the film A Time To Die (w/ Richard Roundtree, Jeff Conaway and Traci Lords). Her song, "Countdown To Love" (co-written with Paul Sabu), was included in the TV movie, Secrets between Friends on NBC Lifetime. Kimberlye performed the theme song for the Bikini Open, co-written with Mark Steve Collins, on pay-per-view TV and international syndication. Kimberlye's latest release, Sycamore Street, is a blend of funky pop and acoustic ballads. Veteran NY jazz singer Rosemary Conte calls Kimberlye "an angel with an edge". Kimberlye's song "Rope Of Faith" ("I need a miracle and so I pray/You tell me just believe"), is a haunting ballad inspired by

an encouraging phone call and subsequent meeting with Irish actor Gabriel Byrne, after he heard her music. She recorded these Celtic versions as a tribute to his support and kindness. "Rope of Faith" was also the song she sang at her dad's memorial service. "It was one of his favorites," she says. Other songs such as "The Hardest Part", ("Now I imagine stone where I once touched your heart") and the hypnotic title track "Sycamore Street" ("Can't be who I was before/can't go back there anymore"), have critics and music fans singing her praises. Peter Cooper, music critic for The Tennessean, writes, "Her voice is the most striking element, I think; full and pretty, yet distinctive. The songwriting is really good, as well." Ben Fong-Torres, author/journalist former senior editor of Rolling Stone states, "Kimberlye has a way with words and music. Her songs are based as much on heart and soul as they are on rock roll, folk, country and the blues. Her voice, pretty, strong and rocking, is equally adept at covering all those musical bases and more. I love meeting Kimberlye on Sycamore Street". Steve Massam/BBC Radio, notes "Kimberlye is a breath of fresh air; she sings from the heart with true feeling and passion. She can rock, yet has a quality in her voice that easily compares with Emmylou Harris or Allison Krauss." Ian Copeland, former booking agent for F.B.I. (The Police, Blondie, the Go Gos), author and owner of the Backstage Caf in Beverly Hills, raves, "Absolutely brilliant. Her voice, and especially the lyrical content are just fantastic. She has an open invitation to play the Backstage." Kimberlye performs at many charity and benefit events for local school music programs and seniors. She has a regular spot at Pacifica Nursing and Rehab, where the residents know all the words to her songs as if they were standards. "I am the 'Madonna' of the Rehab," she jokes. When she's not performing at venues such as Genghis Cohen in Los Angeles, The Bitter End in New York City, The Bluebird Cafe in Nashville and 12 Bar in London, (where her last performance is still available on their website), Kimberlye is a music critic and writer of the hilarious column, "Almost Famous: My Adventures as a SF Entertainment Journalist" for the San Francisco Herald, which won "Best Neighborhood Newspaper" in SF Weekly's "Best of 2001" issue. She is also a freelance writer for various publications across the country including the San Francisco Chronicle, SF Weekly, Time Out New York, Gig Magazine, The Tennessean, The Dallas Observer, The Minneapolis Star Tribune, and a regular contributor on grapevineculture.com. To read Kimberlye's articles, log onto sfherald or enter her name in any search engine. Most recently, Kimberlye was a co-writer, producer, and background vocalist on English country artist Valerie Jay's sophomore CD, "Pacific Time" at Hyde Street Studios in San Francisco. Contact: Gldnsng@aol.com

Gold/June 11th, 2004/Voodoo Lounge, San Francisco There are things that all of us look for when meeting someone for the first time. We want someone who can help us feel comfortable; someone we will be able to easily talk with on multiple levels. Approaching Kimberlye Gold's show at the Voodoo Lounge was the same way; it was a conversation-from initial exchanges to the connection, which is the crux of such moments. Wearing pants with what appeared to be the face of a tiger on the leg, she fronted a group of five capable players with subtle dexterity. The opening banter was light enough to keep us comfortable, yet direct enough to keep us interested. They rolled into the opener, "What Are We Running From Now", building up a strong intensity as the collaborative got into the groove. The conversation was rambling at this point, intimate enough to be candorous. This tone sauntered into the teasing flirtation of "Just a Guy," a playful romp about the short-lived relationships to be had with the titular character. At this point, we are tipping glasses; we are making references to earlier stages in the evening, when everyone was tentative. Kimberlye can laughingly notify us that gears are going to shift, because it is the nature of the conversation, things may get a little "schmaltzy," and we smile knowingly as the band moves on. "Here for You" and "Silver Lining," develop a sentimentality that is dense without being saccharine; lyrically both wear the truth of movements, through skybreaks and streetsigns. There was a sense of rising to a plateau, of taking a breath, of each player finding the others moods. Upon the precipice of "Till We Meet Again," the band realized its fullest sound. And as that sound flowed and folded, the set collapsed into a seizure at the drop of the teasing line, "was that good for you?" The word "unit" was tarried about from stage into audience and back again. I was not far from the stage, but I could never convince myself that there wasn't an auxiliary percussionist helping drummer Wade Olsen. After inquiring, I was assured that he was all alone back there. The second half of the set showcased vocal harmonies with the crispness of heartbreak, shared between Kimberlye and her harp player Richie B. on the ballad "The Hardest Part". "Sometimes That's All it Takes" carried a beautiful longing in it, which with such soulful delivery was kept from becoming desperate, an often too easy route for a vocalist. We've heard the stories, we've exchanged glances, we know each other just a little bit, and that's why we left the house in the first place. With this tightly bound camaraderie, the band rocked into "Nothin' I Don't Already Know" a cutting track with a rambunctious attitude that might need a disclaimer. The band showed their breadth of range hitting this song in perfect stride. As the song's title repeats, there is a bitter confidence

that verges on fervent. Guitarist Mike Sugar deepened the swagger with blues twists. Pulling out of the rocker, the band strolled right into "Sycamore Street," the title of Kimberlye Gold's album, a beautiful song of dislocation. Drinks are finished up, you've filled in blanks on new people, the conversation has rolled by, and you hardly had any idea what time it was. You'll find yourself remembering how easy it was to just sit there and talk, to sit and listen. By the closing cover of Gladys Knight's, "Use My Imagination," we had seen this band show what conversation is possible when weaving blues, rock, folk and soul into a fine blend. Kimberlye Gold's voice maintains this sense of variety and range, driving songs with soulful flourishes as well as the hushed calm of softer offerings. --Lyle Brooks [chameleonmusic.com](http://chameleonmusic.com)

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