

Mp3 T. Nile - At My Table



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Roots Music with Pop sensibilities... "Vancouver's Tamara Nile could well be the biggest roots noise out of these very rootsy parts since Neko Case and the Be Good Tanyas. 10 MP3 Songs FOLK: Modern Folk, POP: Folkly Pop Details: Biography "Anyway you cut it, roots singer/songwriter Tamara Nile did not have your conventional upbringing. No birthday parties at Pizza Hut for her, no little soccer ball hanging from the Windstar rearview mirror. She grew up on Galiano Island. Mom is a French Canadian musician and artisan, so Tamara spoke French exclusively around the house until she was seven. Dad is a guy you might have seen in years past busking on Granville Island or Lonsdale Quay. He goes as Dan the One Man Band and pilots this contraption that lets him play harmonica, accordion, tuba, trombone, cymbals - it's a crazy thing. He plays bass with foot pedals. He made, says Nile, a dammed good living at it. Until she was 15 or so, every school holiday she traveled with her father around the Vancouver Area, Victoria, down to Venice Beach, San Francisco, even Australia. She learned balloon twisting at a Hollywood magic shop and remembers standing a couple of car lengths away from her dad at Venice beach dressed in a rainbow wig, the squishy red nose and oversized checkered jacket and amusing the California rich kids, talking Harpo Marx-style with a horn in her pocket. It was a good way to grow up. Nile is still a little amazed when she sees television. Growing up, there was no TV in the house. "My parents played music every night, every single night of my childhood," says Nile. "I read a lot and I listened to stories from my mom and dad...My dad had read more books than anyone I've ever met. I feel like our family's culture was an oral culture. I think that's why I can remember a melody the first time I hear it, usually. But mostly it was all about telling stories." At 19, Nile moved to Vancouver to see if she could launch a music career. She soon figured out the roots scene was doing well at the Railway Club and she took to hanging out, getting to know people, swapping songs and ideas. Eventually she became quite the

scene-builder, hosting a monthly showcase at the railway originally called "Connect" now known as T. Nile Presents. Meanwhile, she was working on her songwriting, applying her unique and very fresh ideas of what roots music could sound like. She plays banjo, so of course everything she does has that earthy feel, but she has pop sensibilities to her as well. She writes a good hook. Add to that a fine sense of lyric writing and an exceptional voice and you've got something. The new AT MY TABLE CD is one of the best debuts I've ever heard. Recorded over the last year as Nile had the money to pay the players, She made a great choice in producer Adam Popowitz. He couldn't have been more sympathetic. Of course, if you can't get your record in stores, you're not going to go too far. After dropping it off at the Festival Distribution office in Vancouver, Nile Called president Jack Schuller to see if he had listened. He hadn't. He put it on and called her back minutes later after hearing the first song. They had a deal. "I'm extremely self-critical but I like the album and I feel proud of it," says Nile. "I've recorded a number of things before and I didn't get them out there too much because I wasn't happy with them. I waited until I had something I could confidently say 'I believe in this, I stand behind it.' I really feel it's the best I could do" John P. McLaughlin, The Province. Press Reviews BIGGEST ROOTS NOISE... The Province From The Province July 11 2006 "Come from Galiano Island with a banjo on her knee, Vancouver's Tamara Nile could well be the biggest roots noise out of these very rootsy parts since Neko Case and the Be Good Tanyas. Produced with the gifted Adam Popowitz, this is earthy as mushrooms, but Nile is no mere campfire girl, possessing formidable writing and singing chops. The opening "Trees" sounds like an ancient Appalachian plaint, while "Silently" hints Rickie Lee Jones smarts and the sad, hooky "Friday Night" slays me every time. And you have you have got to hear her "Buddy Can You Spare a Dime". A real talent." John P. McLaughlin BLUEPRINT OF A DREAM vueweekly T Nile At My Table Independent EDEN MUNRO / eden@vueweekly.com Theres an apparent simplicity to Tamara Niles lyrics on Trees, the opening track from her debut full length album. She sings, I wanna live on the land / I wanna make my clothes by hand / I wanna plant a garden green, suggesting a green tinted view that initially seems incompatible with todays world. But Nile is not blind to her surroundings. If the words to Trees at first seem like the blueprint of a dream, they become something more conflicted when Niles chain gang melody mixes with a backwoods banjo and some steady stomping and clapping. The song turns into a cry for an existence that is being consistently crushed by the progress of big industry. As the album plays out, Nile avoids simply bemoaning that things are not as she might like them to be. Instead, she rallies for

change, insisting that there is a better way out there. The overtones are not political, though; Niles approach is always disarmingly personal, whether shes singing about love or pain (or, quite often, both). The sound of the recording is raw, conjuring images of worn-out folk records (think Woody Guthrie), but Nile refuses to subscribe to the limitations of the past. She moves effortlessly between banjo-coloured reggae (Get Together), dirt road blues (Rusty Door), and spooky starkness (Willie), giving the impression that history is a valuable tool for finding a better future.

IN GOOD HANDS The Straight T. Nile By shawn conner Publish Date: 20-Jul-2006 At My Table (Independent) Trees, the first song on Tamara Niles debut, begins as purely as roots music gets: a lonely banjo, an acoustic guitar, and an almost field hollerlike vocal line. As other layers are addedharmonies, washboard, clappingits obvious that we are in good hands. And that is indeed the case, as Nile goes on to do boho-pop (Silently), folky affirmation (Something Better), and even steamy reggae (Get Together). But whether giving a forlorn reading of the 1931 standard Buddy, Can You Spare a Dime (here called simply Buddy) or plugging author Naomi Wolf in the gently admonishing Beauty Myth, the Galiano-born singer, along with producer Adam Popowitz, never clutters her songs with gratuitous frills. The tracks on At My Table are direct, yet something about Niles voicesmooth, clear, able to achieve a bluesy growl when necessaryhelps the lyrics avoid cheap sentiment, even when they could easily go that way, as on Good Love. The influence of Victoria Williams, Rickie Lee Jones, and, of course, the queen of the coffeehouse herself, Joni Mitchell, is apparent. But on At My Table, Nilebacked by a group of local musicians that includes guitarist Jon Wood (Flophouse jr.)achieves a strong, sure simplicity all her own.

OUT FROM THE WOODPILE "THE PROVINCE" Like fresh-planed cedar, Tamara Nile's clawhammer stark music is nicely redolent of the west coast. If her rootsy six song EP is anything to go by, Nile may just find herself and her much anticipated debut album dragged kicking from out behind the woodpile and into the front parlor mainstream. It's happened before. John McLaughlin, The Province

SUBTLE SOUL 24 HOURS Listen to me By R.C. JOSEPH, 24 HOURS I hate hippies. Hate everything about them. You'd think a life-long Vancouverite like myself would be a little more tolerant, but I'm not. I've never lived on The Drive, I've never owned Birkenstocks, and I can't even spend more than 10 minutes in Mountain Equipment Co-op without wanting to punch somebody in the throat. Having said that, I fully expected to not like Galiano Island singer/songwriter T. Nile's debut album, At My Table. Sure, I like some music that could be considered "earthy," but most music in this genre rarely has the soul and honesty it claims to possess. And that's really the problem with most hippie music.

A rock musician's lifestyle can appear to be something it's not - slick, evil and bigger than life - because everyone knows rock stars are just acting out a persona. A roots artist, however, doesn't have the luxury of putting up such a facade. They are somehow expected to actually be the sincere people they portray in their music. But sincerity is a hard thing to fake. Just ask Jewel. T. Nile's music, however, does not arouse the same suspicions in me that most other roots music does. The lyrics are sincere, the playing crisp, and her voice brittle yet gorgeous. And even being a cynical music reviewer (i.e. wanting to hate it) I couldn't help but be overcome by the quality of the songs and the warmth of the production. And the more I paid attention, the more I came to hear the jazz influences, the blues overtones and the subtle soulfulness akin to The Be Good Tanyas or even Edie Brickell. I started thinking I've misjudged so-called hippie music. I started thinking I should be a little more open-minded. Not so open-minded I'd join a drumming circle or quit bathing. That's a little much. Maybe just open-minded enough to drink some herbal tea or barbeque some tofu dogs. You know, start slow. If you're feeling like some peace and love, come catch the sounds of T. Nile tonight at the Railway Club. And even if you're not, come check it out anyway. She just might open your mind, too. BEST SUMMER SINGLE 730 CKDM Silently by T. Nile is the best summer single I've heard so far this year. Bruce Leperre, Program/Music Director, 730 CKDM BIG TALENT More On Main Magazine "T Nile's songs deliver a quality of music I associate with big talents like Gillian Welch or Sheryl Crow." Sean Mcdiamond, More on Main Magazine A GEM Sheryl MacKay, North by Northwest, CBC "T Nile brings a fresh enthusiasm to her performances which I find irresistible...She obviously loves what she's doing, writing songs, telling stories, playing music and connecting with the audience. Her songs capture real feelings and her music is the kind that stays with you...feels like an old friend. Tamara has also been a real catalyst on the musical scene in Vancouver. She is active in creating on going events and promoting venues and is always so generous with her words and her support of other musicians in the province. She's a gem." T. Nile Press Quotes various Press Reaction Vancouver's Tamara Nile could well be the biggest roots noise out of these very rootsy parts since Neko Case and the Be Good Tanyas. Produced with the gifted Adam Popowitz, this is earthy as mushrooms, but Nile is no mere campfire girl, possessing formidable writing and singing chops. The opening "Trees" sounds like an ancient Appalachian plaint, while "Silently" hints Rickie Lee Jones smarts and the sad, hooky "Friday Night" slays me every time. And you have you have got to hear her "Buddy Can You Spare a Dime". A real talent." John P. McLaughlin, The Vancouver Province This lean,

banjo-driven ode to the simple life could be 50 years old, but it's a new song by Vancouver performer Tamara Nile, who on this first and best track from her new album sounds like close kin to dustbowl diva Gillian Welch. Robert Everett-Green, The Globe And Mail Comprising nine original songs and a reworked classic, the CD gives notice of a musician who can play different styles while fusing her own sound. Those styles include down-home roots-rock (Rusty Door), bluesy folk (Something Better), reggae (Get Together) and dark introspection (the closing Willie whist great guitar work by Jon Wood. Silently comes the closest to a pop song, with its catchy, hummable, melody, and Good Love answers the age old question: Can a banjo be funky? In Nile's hands, yes it can. Marke Andrews, The Vancouver Sun fantastic songs showcasing T.Nile's innate ability to make each song its own. You need to be close to your radio tonight. Be there or as Kinnie Starr says about this artist, you will be missing out on a big piece of tomorrow. Luka Symons, CKUA, (Calgary) Trees, the first song on Tamara Nile's debut, begins as purely as roots music gets: a lonely banjo, an acoustic guitar, and an almost field hollerlike vocal line. As other layers are added harmonies, washboard, clapping it's obvious that we are in good hands. And that is indeed the case. The influence of Victoria Williams, Rickie Lee Jones, and, of course, the queen of the coffeehouse herself, Joni Mitchell, is apparent. But on At My Table, Nile backed by a group of local musicians that includes guitarist Jon Wood (Flophouse jr.) achieves a strong, sure simplicity all her own. Shawn Conner, The Georgia Straight (Vancouver) Silently by T. Nile is the best summer single I've heard so far this year. Bruce Leperre, Program/Music Director, 730 CKDM The sound of the recording is raw, conjuring images of worn-out folk records (think Woody Guthrie), but Nile refuses to subscribe to the limitations of the past. She moves effortlessly between banjo-coloured reggae (Get Together), dirt road blues (Rusty Door), and spooky starkness (Willie), giving the impression that history is a valuable tool for finding a better future. Eden Munro, Vue (Edmonton) The lyrics are sincere, the playing crisp, and her voice brittle yet gorgeous. I couldn't help but be overcome by the quality of the songs and the warmth of the production. And the more I paid attention, the more I came to hear the jazz influences, the blues overtones and the subtle soulfulness akin to The Be Good Tanyas or even Edie Brickell. She just might open your mind, too. Ron Coldham, 24 (Vancouver) tamaranile.com press/publicity/radio killbeat music kb@killbeatmusic/ 604 683 2124 / killbeatmusic.com

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