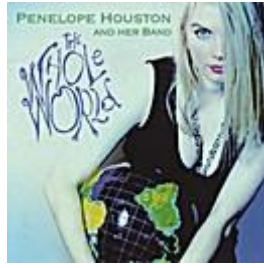


Mp3 Penelope Houston - The Whole World



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Once the former singer of San Francisco's legendary Avengers, she now makes gorgeous melodic folk pop. Trouserpress calls it, "A virtually perfect record, with one of the best displays of pure vocal gifts the "alternative" universe will ever hear." 13 MP3 Songs FOLK: Folk Pop, ROCK: Folk Rock Details: "The 13 bittersweet accounts of love and miscommunication that comprise Houston's The Whole World radiate a hard-headed generosity of spirit that says as much about the artist's inner toughness as any rock band could. With her understatedly gorgeous melodies getting sensitive support from her acoustic combo, songs like "Qualities of Mercy," "Honeysuckle" and "Father's Day" illuminate complex emotional issues with understated eloquence." - Pulse Magazine. The Bio: Punk Folkie Popstar Penelope Houston has been called a lot of things. In the New York Trouser Press Record Guide, Ira Robbins proclaimed her, at 19, as "...the archetypal indomitable rock'n'roll woman -- her strength and aggression are what elevates these tracks from energetic but typical punk to remarkable personal statements... the Avengers (her first band) were a major national asset." In The Unknown Legends Of Rock And Roll, she's marked as "the soul-sister to Nick Drake and Sandy Denny." The All Music Guide states that she "helped pioneer the melodic-yet-hard-hitting alternative rock... mined by such performers as Liz Phair and Aimee Mann." The Whole World is one of her most recognized albums. It was first released in 1993 right before Penelope and her band toured extensively throughout Europe and topped critic and readers polls alike, as Best Singer of the Year, Best Album (for The Whole World) and Best Concert in Spex Magazine (Germany's SPIN). In the US, Penelope was nominated for a BMMIE (Bay Area Music Award) for best female vocalist in 1989, 1991, 1992, 1993, winning in 1994. Born in Los Angeles and raised in Seattle, Penelope Houston has spent her life surrounded by music. In 1977, opting for a career of a different nature, Houston headed south to attend San Francisco's Art Institute. In a short time, the 19-year-old student

found herself at a point where art, culture and music collided - as the lead singer and songwriter for The Avengers, a foursome that critic Greil Marcus described as "San Francisco's best punk band - in their moments, they were, you knew, better than any other band playing that night anywhere in the world." In the two short years of their existence, The Avengers appeared with the Sex Pistols at Winterland - that group's legendary last show, recorded with Pistols guitarist Steve Jones and headlined dates with the Go-Go's, X and the Dead Kennedys. When it was over, Penelope explored other worlds, moving first to Los Angeles to work in film and video, then on to England where she contributed to Howard Devoto's post-Magazine projects. Eventually, she returned to San Francisco and, listening to artists like Tom Waits and the Violent Femmes, was drawn to the possibilities inherent in the acoustic approach. She formed a band, toured the U.S. and Europe and with albums like 1993's critically acclaimed *The Whole World*, soon found herself front and center in the burgeoning world of neo-folk. Since then she has blended her influences of punk, folk, rock, blues and americana, in both acoustic and electric forms, on another 6 records. After years on both majors and independents, not unlike Aimee Mann and Jane Siberry, Penelope is starting her own label. She continues to play live, record and release CDs. For the latest news, show dates or to join her email-list, visit penelope.net Here's a review of *The Whole World* from *The All Music Guide*: Most old-school punk purists will never forgive Penelope Houston for giving up guitar-driven rock roll for acoustic music (even if she did so several years before the "unplugged" phenomenon made such things fashionable). But anyone who has actually listened to *The Whole World* will notice that Houston's acoustic music is just as smart, feisty, and uncompromising as her work with the Avengers (it's not hard to imagine her old band cranking up "Glad I'm a Girl" or "On Borrowed Time"). And if her lyrics are less stridently political, they're also more intelligent and mature without sacrificing her opinions in the process (even her love songs reflect a refreshing warts-and-all realism). And while Penelope the Punk Goddess had a habit of wandering off-pitch with annoying frequency, Penelope the Singer/Songwriter is able to convey much of the same intensity with a lot more nuance and accuracy, and her band makes up in resonance what they lack in volume. *The Whole World* is a strong and compelling album from a remarkably underrated artist; it's well worth a listen should it cross your path. - Mark Deming

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